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THE STADSHUS AT STOCKHOLM.



Plate I.

January 1924.

THE TERRACE GARDEN.

The Stadshus at Stockholm.

With Photographs by F. R. Yerbury, The Architectural Review.

THE northern countries of Europe, sealed to us for many years by the war, present to architects a veritable field for discovery, and those who journeyed to Sweden last summer, enticed by the Gothenburg exhibition, were richly repaid. In that country they found order and prosperity and, in the arts, a vitality that seemed almost a renaissance; for nearly all that was interesting appeared to be new or else quite old.

This artistic activity has found its most complete expression in the new Stadshus or town hall at Stockholm, which is representative, not only of architecture, but also of the best that the country could produce in sculpture, painting, and all the decorative arts. The achievement of the architect, Ragnar Ostberg, in inspiring and co-ordinating the work of these artists is so unique that one may be forgiven for speaking of it before dealing with the design of the building.

"A surface or an edge," says Mr. Roger Fry, "which has been, as it were, played over in every part by the sensibility of human intelligence, retains the impress of life. The artist knows this well—a good general disposition of masses may be spoilt by dead handling, and a mediocre one may almost be held together by the sensitiveness of its surface." The non-recognition of this dependence on intelligence other than their own has been the cause of countless failures by modern architects of talent. They design in styles that arose through the co-operation of craftsmen who were, in their varying degree, artists; that co-operation no longer available their buildings are dead. Some have gone so far as to assert that the time has come to give up the attempt to produce anything but efficient, and, from the engineering point of view, satisfactory structures. Professor Ostberg, however, has deliberately chosen to work in a manner partly derived from Swedish tradition—a style vigorous and fanciful, but peculiarly susceptible to being killed by machine-like finish—and it is his triumph to have so amazingly succeeded. Pleasure in the sympathetic handling of materials and surfaces is the strongest impression one receives at first. What enthusiasm and patience to have inspired it! The architect's freedom from historical pedantry and from the equally pedantic fear of employing traditional motifs has made it possible for artists of widely differing outlook to contribute their quota without loss of freshness. That quality is everywhere evident, so that one feels that a great number of people must have immensely enjoyed their work on and for the building.

Such, indeed, has been the case; and surely no building of modern times has been so planned for, so cherished by its promoters. Each copper plate of its roof was the gift of some citizen: and if that adds nothing to the æsthetic effect, it indicates, at all events, an attitude of mind encouraging to architecture.



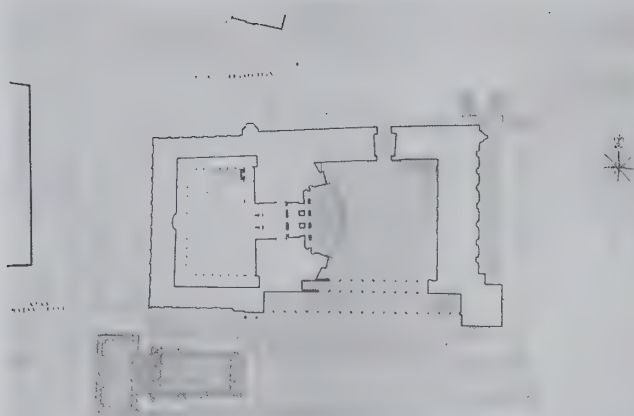
THE STADSHUS FROM THE LAKE.

A competition, held in 1902, decided who was to be the architect—scarcely more, for the building then contemplated combined the functions of police courts with that of a municipal centre, and it was not till 1908 that it was finally decided to exclude the former from the scheme. Fresh designs of a very different character were prepared, and these, too, were subject to continual evolution as the work proceeded.

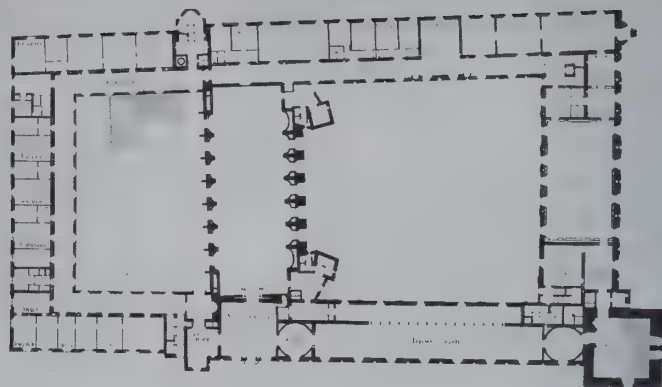
Granite was the material then proposed, and the 1909 drawings show façades differing considerably from those executed, particularly in the case of the great tower, which was flush with the eastern front and was terminated by a convex pyramidal composition. Almost nothing but gain has resulted from the modifications since carried out—some at considerable expense, as, for example, the abandonment of the completed foundations of the eastern façade. That wall was moved back

several metres solely that the tower might gain in effect from being disengaged. More open to criticism is the substitution on the northern front of a slim tower for the major vertical mass of the earlier design. Its omission has lengthened the front and added to its serenity, but has resulted in the office block at the western end appearing somewhat as if tacked on to the main composition. This is expressive in the strict sense, but hardly so in the wider sense, for a glance at the plan will show that, although the great mass of the golden hall does not actually come through to either of the long fronts, yet its importance warrants more accent there than it receives.

Simply stated, the problem to be solved was the provision and expression of a council chamber with its accessory committee rooms, a group of reception rooms and a group of municipal offices. The site faces rather than forms part of the heart of the city and the two principal fronts give on the water. As the whole area surrounding the site was subject to ultimate re-planning, a variety of solutions was possible. An obvious one, that of erecting an approach bridge on the main axis of the building, and forming roads on both sides of it, was considered and rejected in favour of the present arrangement by which the new bridge continues the roadway on the north of the Stadshus, which thus enjoys a terrace garden at the water's edge. Aware of the loss of importance caused by the road going past, instead of leading up to the building, the architect has designed as part of the scheme an additional group of buildings on the other side of this road, so arranged as to form a triangular court and to give a sense of entering a small *place*. When this is built the composition will be improved: as it stands it sufficiently reveals itself as *the* imaginative solution attainable only by a mind extraordinarily sensitive to the demands (and the relative importance of each demand) placed upon it by situation. Only by study of the actual building can this be fully appreciated, but the plans and photographs partly show with



A BLOCK PLAN.



THE MAIN FIRST-FLOOR PLAN.

what effect the elements of the composition have been used, and to what small extent caprice has entered into their placing.

Seen from the water, the Stadshuset, with its harmony of deep red brick and vivid green copper roofs and cupolas touched here and there with gold, has a dream-like beauty. This in no way diminishes on a nearer view, for every resource of texture, colour and form is called into play to maintain interest. The bricks used are very large, about 11 in. by 4 in., after the northern mediæval pattern, with deeply raked joints, while granite, marble, and copper, all of Swedish production, are the contrasting materials.

The detail planning shows the same imaginative handling as the general massing. Entry first into the open courtyard and then into the covered one (reversing the arrangement of the Copenhagen Radhus, which may be regarded as the ancestor of the Stadshuset) develops the full spectacular value of an interior which is simple in outline, intricate only in detail. The first or "people's" court has its most attractive feature in the double arcade whose arches frame views of the terrace and the lake beyond. Is it a fault in design that one is tempted to explore this before entering the building proper? If so it is a charming fault, and one is rewarded by the sight of a coffered ceiling with figure-painted panels in blue and white that are a sheer delight. The covered court known, though predominantly red, as the Blue Hall, is remarkable for the success of its lighting by relatively small clerestory windows round three sides. This method, which avoids the lifeless quality of top light, gives crispness to the incised panelling of the brick walls, which, but for their vertical treatment, would certainly appear too heavy for the slender supports. From this finely conceived waiting hall and lighting court a grand staircase ascends to the reception-rooms in the *piano nobile*. This suite includes the long Prince's Gallery giving on the lake (the window jambs have admirably modelled plaster reliefs by Acke, and the walls have frescoes by Prince Eugene), and a group of small rooms each with its own distinctive charm; it culminates in the superb Golden Hall.

This Banqueting Hall can be compared only with the greatest rooms of Europe. Its actual size—44 metres by 14 by 13.5 in height (the same almost as that of the Sala della Scrutinio in the Doges' Palace)—is considerable, but its proportion and the modelling of its form produce an effect that is no less than majestic. The subdued radiance of the lighting arises from the setting of the windows in deep piers, niche-shaped within, and having a depth from outer

to inner wall face of 4.5 metres. From the tall narrow windows a strange greenish light falls on walls of gold glass mosaic, enriched with patterns and figures of the mythical and historical heroes of Sweden. This decoration was the work of Einar Forseth. The ceiling is formed of closely spaced concrete beams, their soffits patterned in red and gold in such a way as to produce lines that carry the eye along the room and counteract the otherwise too powerful effect of the cross shadows. To design furniture in scale and feeling with such a room was far from easy, but these great gilded and black-cushioned tabourets give it scale, yet are not themselves rendered ridiculous by the contrast.

Very different is the Council Chamber with its open timber roof, mediæval in feeling, and its lofty walls panelled with sound-absorbing material in an intricate and rather Chinese pattern. Red is the predominant colour and the design is arresting if not so impressive as the room previously mentioned. The ante-chambers and committee-rooms which adjoin it have been handled with distinction and certainly without monotony.

Such a thing does not exist in the Stadshuset. No room or corridor however unimportant but has some touch of freshness and imagination, and by a sympathetic handling plain plaster and paint and common deal have been made to yield the fullest pleasure that lies in them. The place is indeed a school of building craftsmanship, and, from that point of view alone, has already exercised great influence in Sweden.

To attempt to trace the derivation of the design would demand an essay in itself. One can find attributes of Swedish, North German, Italian, and English styles, and not a little of oriental influences; but they are so fused by the designer's imagination as to have become an organic whole. There are, of course, grounds for criticism. The remarkably small window area, valuable as it is to the elevations and to the quality of light in some rooms, leaves parts of the building somewhat underlit, and a great deal of ingenuity is shown in getting round certain modern necessities rather than in expressing them.

Nothing, however, can seriously detract from the architect's achievement, which as imaginative building must rank with any erected in the present century. He has had such backing and such co-operation in carrying out his ideas as falls to few. The cost of over 18,000,000 crowns (over £1,000,000 sterling) is a heavy one for a city of 600,000 inhabitants, but the citizens recognize that they are fortunate in at last possessing a city hall that is worthy of their highest aspiration.

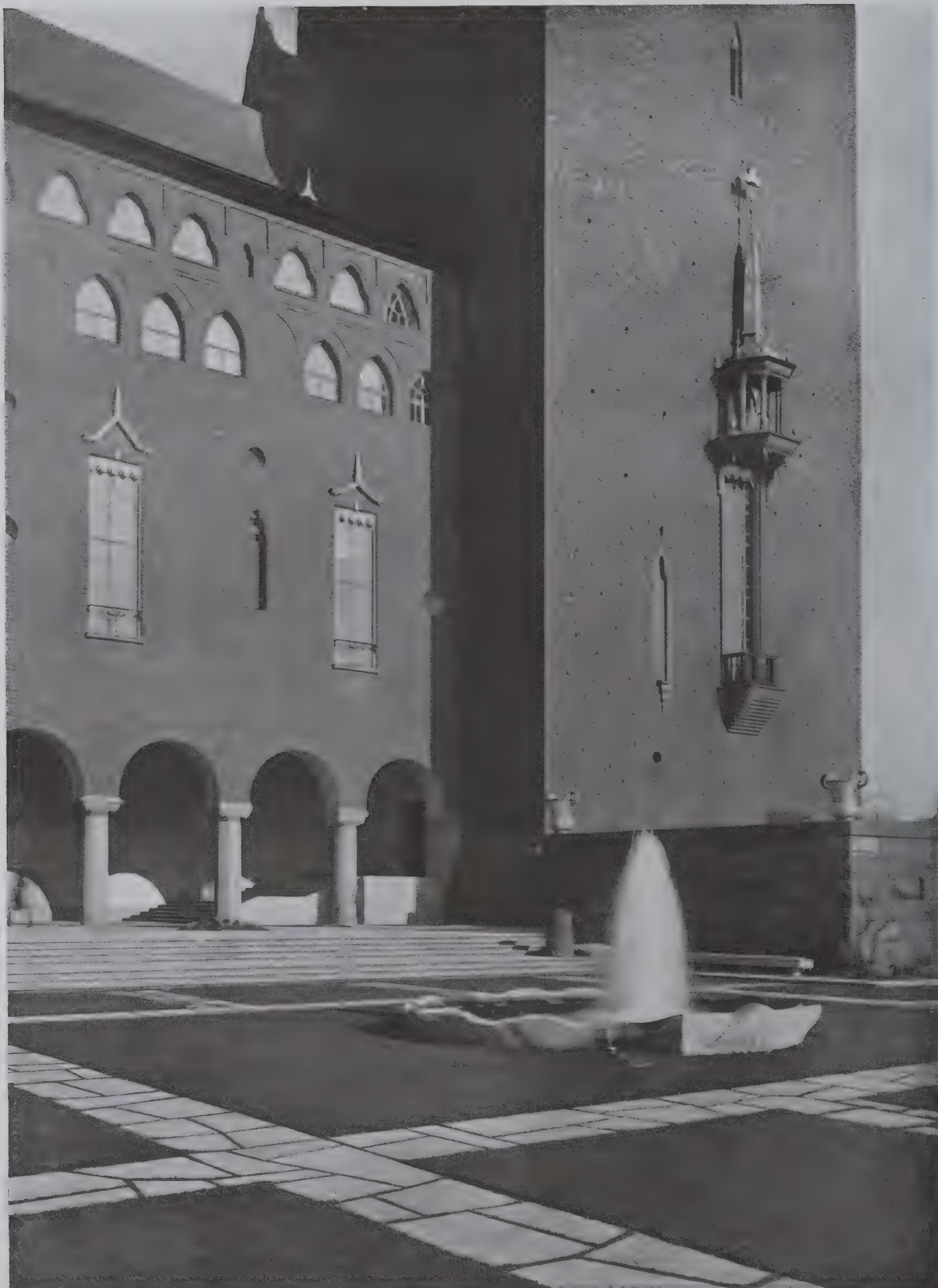
J. MURRAY EASTON.



THE ARCHITECT'S DRAWING OF THE SOUTH ELEVATION TO LAKE MALAREN.



THE SOUTH FRONT FACING THE LAKE.



THE BASE OF THE TOWER.

The Stadshus is built of red brick. The treatment of the windows accentuates the mass of the wall surface.



THE SOUTH FRONT.

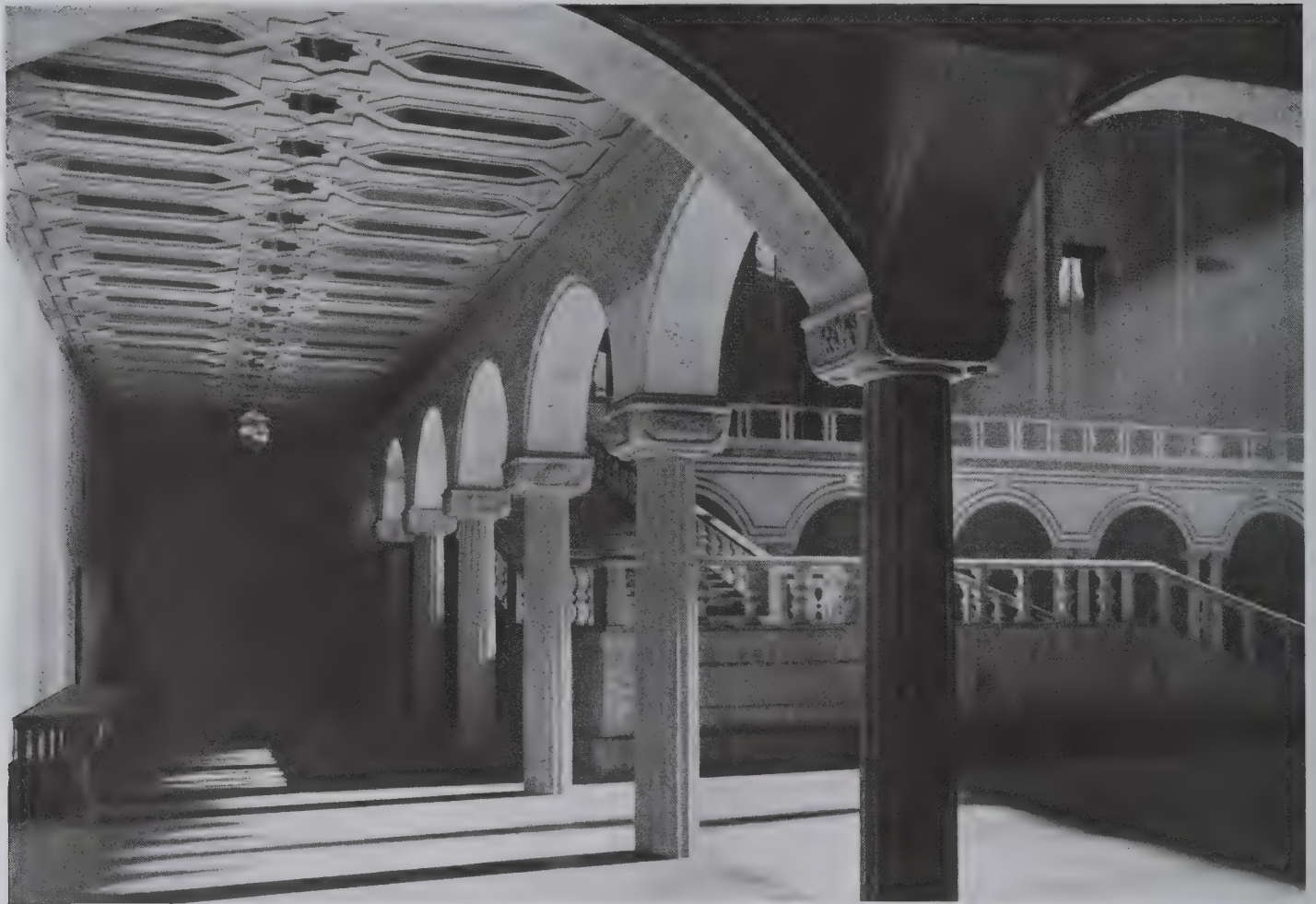


THE EAST FRONT.



THE PEOPLE'S COURT.

The People's Court, the main courtyard of the buildings, leads into the Blue Hall, which is the second courtyard, but smaller and covered.
On the left lies the Banqueting or Golden Hall



THE BLUE HALL.

This is the smaller of the building's two courtyards. It is roofed in, and from it the grand staircase rises to the reception rooms.



THE LOGGIA FLANKING THE PEOPLE'S COURT.

On the south side of the People's Court lies a double arcade which gives onto the Terrace and the Lake.



THE GOLDEN HALL.

The magnificent Banqueting Hall. The walls are of gold glass mosaic, and the ceiling of red and gold concrete beams.



THE COUNCIL CHAMBER.

Red is the predominant colour of the Council Chamber. It has an open timber roof, and the walls are panelled with sound-absorbing material.



A CORRIDOR ADJOINING THE
COUNCIL CHAMBER.



THE COMMITTEE-ROOM ADJOINING
THE COUNCIL CHAMBER.

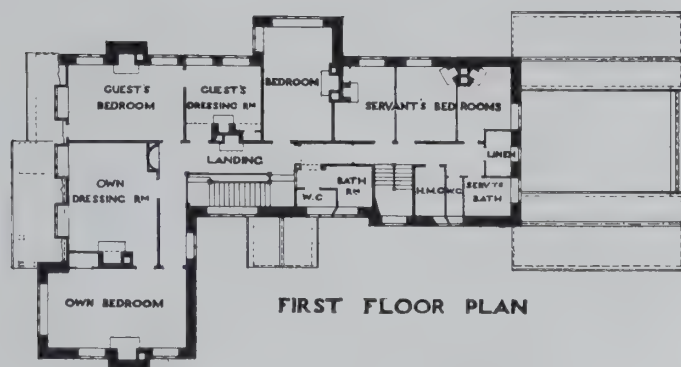


THE PRINCE'S GALLERY.

The Gallery runs the length of the South Front, and the windows on the right overlook the lake. The modelled plaster reliefs are by Acke, and the Gallery also contains frescoes by Prince Eugene.

Winterfield, Melbury Abbas, Dorset.

Designed by E. Turner Powell, and Built of a New Material.



I WAS asked a short time ago to go down to find a site for the erection of a house by Mr. F. W. Stephenson, who had purchased some property in the Dorset down-land near the hamlet and church of Melbury Abbas which is the only village in this lonely but exquisite spot. It lies in the fold of the Downs and borders on the mysterious vastnesses of "Cranbourne Chase," famous in the old days as a haunt of smugglers, now a harbourage of gipsies and wild deer, the latter often appearing on the skyline.

The site found and the plans approved, my client was naturally anxious to know of what material his house was to be built. This is not a brick country, and stone was thought to be out of the question owing to cost and expense of haulage, but I noticed in the hamlet adjoining that nearly all the cottages had their quoins, etc., built of local greenstone with a rubble filling-in of flint and odd pieces of miscellaneous material, charming to the eye but not particularly waterproof. I mentioned this to my client, and one day I received a wire asking me to go down at once. On arriving I found that a quarry of greenstone of a good quality had been discovered. But in course of excavating about 10 ft. below this, a raft of some impenetrable substance had also been brought to light. This proved so hard in texture that only by drilling and blasting could any effect be obtained. Eventually, however, large blocks were blasted out, and naturally everyone engaged was curious to know what the "find" was.

To cut a long story short, after inquiries and visits from the various antiquarians, scientists, and specialists in the county, no one knew, for no building, ancient or modern, church, castle, or house, had ever been erected of this substance which appeared more difficult than the "Winkle" or marble stone of Sussex, that I had years ago found on a client's field, and which I have used considerably.

I however determined to try this new stone, though at first it seemed wellnigh hopeless, for men used to working in stone had never experienced such a material; but ultimately the banker masons triumphed, and two out of six completed the chimney-stacks which presented the greatest difficulty as the stones were worked angle-wise.

The wonderful fossils which came to light were used, as they were discovered, in the external walling, not singly, as if they had fallen out of the bed, but as they projected from

the stone. Several fossils and pieces of the stone were also dispatched to the Natural History Museum in Cromwell Road, the curator of which writes as follows :—

"The fossil shells which abound in the sandstone belong to shell-fish of the genus *pecten*, and were the ancestors of the scallops of our present-day seas. During many million years this type of animal, so far as we can see from the shells, scarcely changed at all.

"The specimens of rock from Melbury Abbas consist of hard glauconitic sandstone. The museum possesses a large fossil turtle, which was found some years ago at Melbury, probably in the same bed as your building stone."

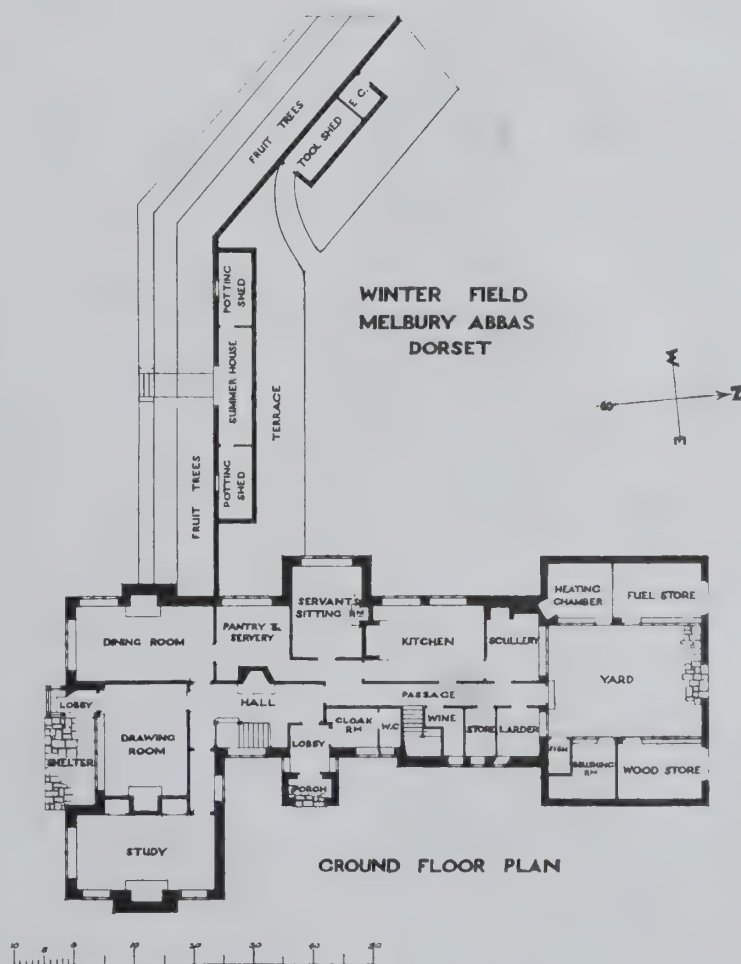
Mr. L. R. Cox, Assistant, Department of Geology, writes :—

"I am enclosing a short account of your building stone and the features of geological interest which it presents. We should be very glad to hear if anything of particular interest should be found in your quarry.

"The specimens which your client presents to the museum have been incorporated with our collection of British upper cretaceous mollusca, and kept in Gallery No. 8, Table-Case 7."

The external walling of the house was built in 12 in. of this new stone, then 2½ in. cavity and 6 in. concrete walling in blocks made on the site. The greenstone before mentioned was used for the external quoins.

E. TURNER POWELL.





THE FRONT OF WINTERFIELD.

This house was built of a newly-discovered sandstone which is extraordinarily hard. The quoins are of local greenstone. Behind the house can be seen the sweep of the Dorset Downs.



A VIEW OF THE HOUSE FROM THE SOUTH-EAST.



WINTERFIELD FROM THE SOUTH-WEST.

In the course of quarrying this stone very fine fossils were discovered. These were used in the external walls.

The Grammar of Drawing.

Being Notes on the Architectural Principles of Drawing.

I.

THE ESTABLISHMENT OF RELATIVITY.

IN the March (1923) number of THE ARCHITECTURAL REVIEW, apropos of the designs (by students of the Academy, Slade, Royal College of Art, and Westminster Schools) for a corridor in the County Hall, there appeared a letter from that well-known diehard, Mr. Frank Emanuel, suggesting that the organizers of the enterprise in question (that is, the heads of the four schools concerned) were "a little ring of art-anarchists and revolutionaries."

Now of the gentlemen who are heads of the schools in question, I am probably the only one who has ever before been called an anarchist. Moreover, though it has had a not inglorious history Westminster is by far the smallest, the least official, the least endowed of the four schools, so that its inclusion in the scheme might be accounted an act of rather generous recognition. Have I, in base return for this, brought contumely upon the whole combination? The elegant manners, the tact, the sturdy common sense which distinguish Mr. Sims alike in the arts and in affairs; the conservative influence which descends as from on high when Professor Tonks enters a room; the unworldly wisdom as of an eastern sage which beams through the spectacles of Professor Rothenstein; if none of these could make Mr. Emanuel think twice before indulging in his orgy of destruction he should have good cause. Yet the word anarchist has a very definite meaning: it means someone who recognizes no law—not one who obeys slightly different laws from those accepted by Mr. Emanuel. Is there a reader but would smile to hear that epithet applied to any of the three artists named above? Yet I say that even more patently Mr. Emanuel shows that he does not know what he is talking about if he applies it to myself as a teacher, to me who bristle with principles like a porcupine from whatever point of view you approach me—to the extent, indeed, of being quite uncomfortable to my friends. You say that you as a stranger have only my word for it. Pardon me, I propose here and now to offer you, if you are a reader of any staying power, a share in that discomfort, and to attempt a brief exposé of the body of doctrine which is taught at Westminster. I have been fortunate in finding there loyal colleagues content on the whole to subscribe to it, and that rather suggests that there is nothing about it very personal, or eccentric, or exotic.

The most obvious difference between the training to be got at Westminster and that offered elsewhere is to be found in the greater degree to which we regard the science of perspective as the inevitable basis of *Western drawing* (in contradistinction to the Oriental art of flat design which is, of course, perfectly legitimate—within its limits). So long as he keeps within those limits we should not discourage a student from pursuing an art of two dimensional design, but we aim at avoiding the bastard methods of the painter who, having steered his figures this way and that over the canvas by their hair till they make a nice pattern, then settles as an afterthought where their feet are to come on the ground,

and invokes the aid of the model to solidify them one by one. This is not the way things really happen. Whatever episode be the theme of your group, it happens on a ground plan: the plan is as important as the façade, and should have grown up harmoniously with it.

We hold that by loyally accepting facts as the basis of our design, and by cultivating the power of deducing appearances from facts, we win the "key of the street," and are able to paint anything of which we know the dimensions and structural principles, instead of being limited to painting people we can get to pose for us or places we can draw from some secure point of vantage; thus we incidentally dethrone that tyrant without whom no nineteenth-century artist dared move hand or foot—the artist's model. This from the point of view of representation, but it is clear that, if a more "abstract" design is to be conceived in terms of solids, the artist must keep his three-dimensioned space homogeneous and be able to establish his forms therein in exact relativity—you are hardly designing if you don't know where the parts of your whole really are meant to be. In the interests of both kinds of artist, then, a discipline which shall help them to think with precision in three dimensions is the basis of art practice, and to ensure this our desire is that all the students at Westminster should learn perspective, not by rule of thumb, but with a grasp of its theory. "The Rules of Perspective" we thus reduce to *one* (which makes, it must be admitted, rather a long sentence), and we expend, I really think, considerable patience in helping students to follow for themselves the expansion of this one simple conception till it meets the most complex demands. We also encourage them quite early on to make little practical excursions into space: not at first with a view to arriving



1. SPRING LANDSCAPE.

From a Drawing by Laura Thomas.



2. THE BETRAYAL.

From a Drawing by David Jones.

at any preconceived flat design, but rather, by accepting a theme of certain simple solids placed in probable relations, to "let the picture make itself," watching it the while, humouring it perhaps a little, accepting chance suggestions as the thing proceeds, and thus building up fantastic little landscapes and towns, groups of figures, trees and ships—microcosms of their own experiences.

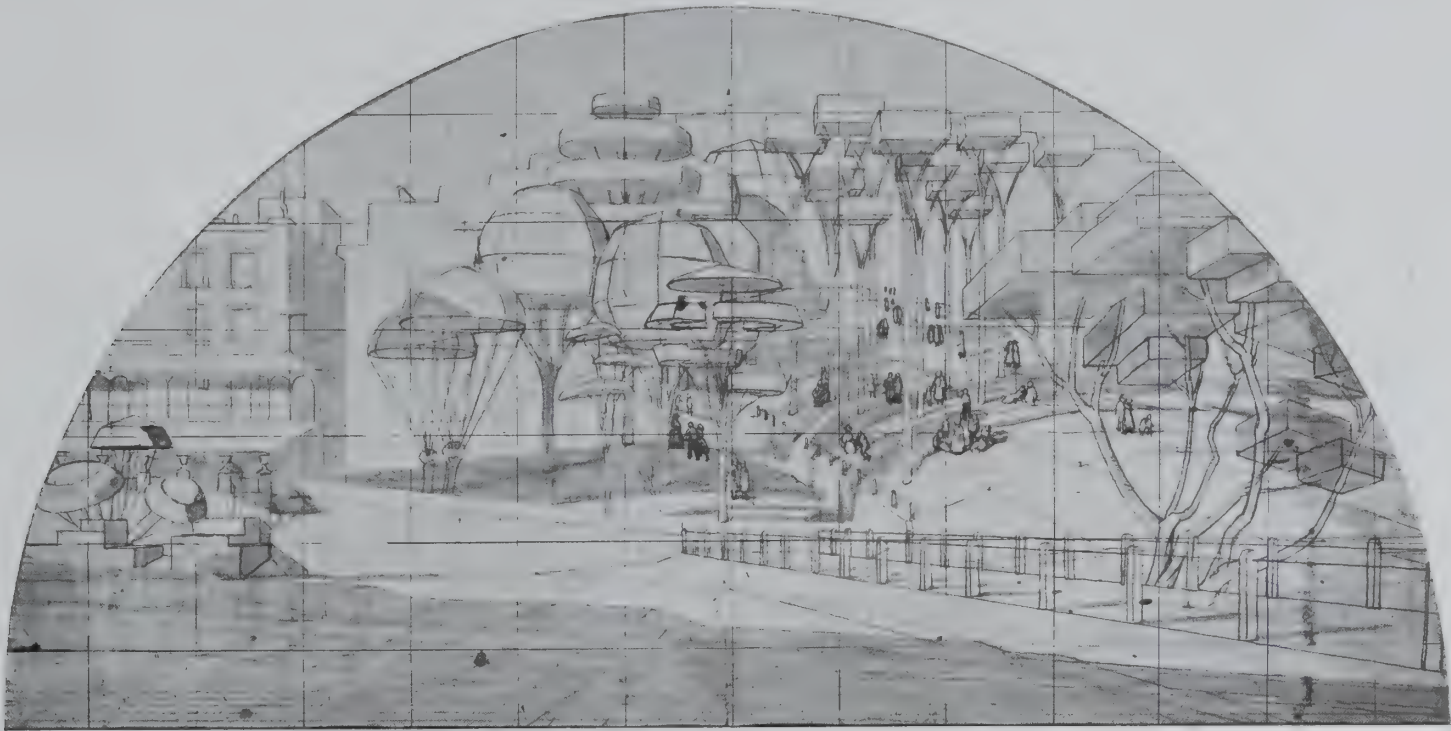
They learn before long from these exercises that the perspective rendering of any well-ordered solid has *some* quality as a flat pattern. They observe the variety that perspective gives to any monotonous repetition of the same form. Note, for example, the interesting pattern made by the *feet* of Mr. Jones's squad of soldiers (Fig. 2), a variety of appearance which, nevertheless, springs from the fact that each soldier is an exact duplicate of all the others as to character and pose, and that they are placed in absolutely symmetrical fashion: thus we are conscious of them only collectively, and attention is riveted on the central group. As he comes to see the variety that will thus automatically arise, the student is delivered from that temptation which besets the tyro, to introduce all sorts of figures, in all kinds of positions, waving their arms and legs about without ascertainable reason except to give what the cinema producer calls "animation." He finds, too, how when, having carried his development of a simple theme to a certain point, the easy indulgence in little extraneous episodes to make it interesting only spoil it. Note, on the other hand, how an extremely formal framework, as in Mr. Medworth's picture of "Christ in the Temple" (Fig. 3), will dignify a composition really packed with homely observation. Here is a use of detail, of anecdote even, which yet escapes triviality because the detail is as finely in place as in a chapter by Gibbon, and in parenthesis let us not forget that Gibbon was in this typical of one side of the English character which has expressed itself all too rarely in our art. To hold steadily a long train of thought without failure of broad comparisons is a sign of mental stamina. It is perhaps the beginning of the training

of such quality that students should be encouraged to recognize soon in these perspective excursions the value of a main axial direction to which minor episodes may be referred. A river may be the backbone of a landscape, the transverse axes of the folds of land which determine its flow may be conceived as having a direct relation to its every turn—so, again, an amphitheatre of hills round a lake (Fig. 5), the undulations of a road switch-backing over a rolling country. The naturally "abstract" designer will show himself by his reluctance to embroider much on such main themes—a curiosity rather in the search for a *fresh kind* of framework, the realistic designer by a delight in elaborating the idea to the utmost, yet, if he is wise, without wandering from its essential character, and so falling into miscellaneous prolixity.

Fantastic Forestry is, of course, in its initial stage a branch of the curriculum at Westminster, students being led to project simple volumes representing the mass of the tree, within which detail may be developed, and constructing either the even splaying out of the branches within and the gracious doming of the foliage without, which is characteristic of the tree that has grown under favourable conditions, or, on the other hand, the opportunist squirming to get at light and air of its less fortunate sister. The study of the landscape volumes of the "Vale of Health, Hampstead" (Fig. 4), which Mr. Hawkins made to project cast shadows from, is an example of the former type of pattern making, as also, with such initial filling in of foliage as the season calls for, is Miss Thomas's "Spring Landscape" (Fig. 1). In the little pollards introduced by Mrs. Chanter (shepherded a little, I fancy, by Mr. Medworth) into her admirable Dartmoor landscape (Fig. 6) we see how to construct the axes of the other typical tree, the opportunist, irrepressible tree triumphing this time, not over confinement, but over the fury of wind, a not-too-sure anchorage, and constant snubbing at the hands of man. Each one has been traced up patiently on a spiral formed on such slightly differing axes as accord with the general sweep of the ground.



3. CHRIST IN THE TEMPLE.
From a Drawing by Frank Medworth.



4. VALE OF HEALTH, HAMPSTEAD HEATH.

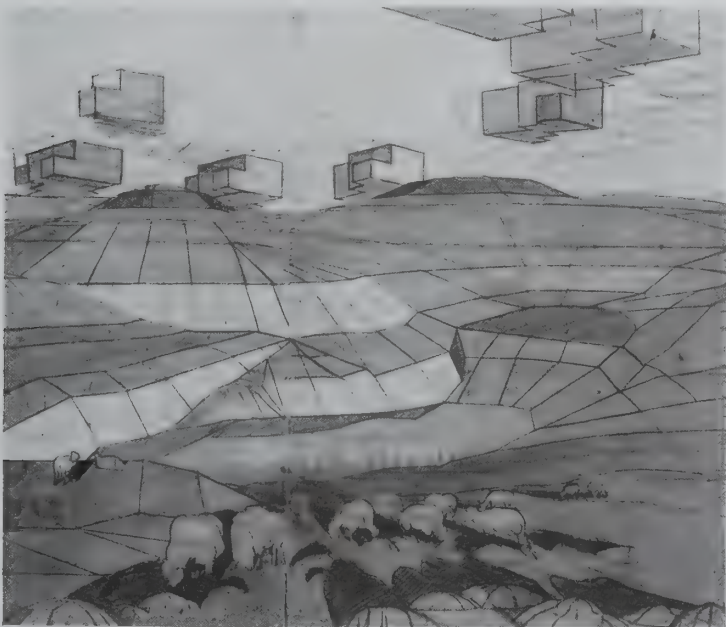
From a Study by H. Weaver Hawkins.

The finished painting, for which this study was made, was illustrated in *THE ARCHITECTURAL REVIEW* of February, 1923.

This landscape was developed from so slight a suggestion in the way of a momentary sketch from Nature that it is practically a work of fiction; nor, indeed, if it had been done to accord closely with a real place would it have the exact resemblance which would enable you to lay a photograph of the place over it and find them fit. None the less anyone who studies it will agree that it has its own standard of precision of internal structure; nor is this standard of intrinsic rightness, of delicate adjustment and interdependence of every angle in a design, really less exacting than that which simply lays a tracing of your

drawing over an imaginary photograph and measures how nearly it fits. To speak of such work and such training as artistic anarchy is merely an irresponsible use of the English language: we lay down the law a good deal at Westminster as to general principles, and pursue the unfortunate student with more particular application of those principles as he descends to detail and thinks to escape.

While he has been drawing his little architectural toys it has been pointed out to the student that, in so far as it is a stage for figures, the placing of certain doors or windows in an interior, the position of the fireplace, or the table in the middle of the room, dictate the main arteries of traffic in the apartment, and that the average of probabilities in this matter is not lightly to be ignored. If he draws a crowd round a Punch-and-Judy show, he must not without cause shown draw the great majority of the crowd other than facing exactly in on the centre of interest, and, as far as the conditions permit, distributed evenly around it, or, rather, the crowd most dense round the central front view, and thinner at the wings. In all matters relating to the behaviour of crowds and so forth it is clear that nothing is easier than to justify any oddity by saying "I saw it so." That cannot pass. Our momentary observation of Nature is one of a cinematographic chain of impressions each corroborating or correcting the last. In the cumulative impression which it is their function to make upon the mind, the oddities cancel out and the normal and typical fact remains undisturbed by them. On the picture which stands unalterable for perhaps hundreds of years the onus of eliminating the superficial and stressing the fundamental lies heavy, and no small part of a training in narrative design consists in getting the student to realize that in introducing detail variety is not so much to be sought for as studiously avoided. Look rather for variety in your themes; the function of detail is not to weaken these with too many counter-attractions.



5. THE LAKE.

From a Drawing by Mrs. Chanter.



DARTMOOR LANDSCAPE.

From a pen and wash Drawing by Mrs. Chanter.

Now, in looking at some of the landscape drawings which we do at Westminster, I can imagine the reader, while admitting that they interest him, yet somewhat demurring in regard to their utility: "It's all very well," I hear him say, "you prepare a drawing with the bank beside a road divided up into squares, and it's quite interesting to follow the change of shape these squares present as they follow the undulations of the ground, but the bank isn't really divided up into squares, and the number of people who care for these cardboard landscapes (He may confess for his own part he finds them in some ways more amusing than realistic landscapes) is limited. If from this drawing you paint a picture which looks like a real bank by the side of the road bang go your squares and your sense of the undulation of the ground with them." But here again the fact that in our consciousness minor irregularities "cancel out" comes to our help. Around a tree are sprays of leaves; upon a bank tussocks of grass all, no doubt, somewhat different in size and character, yet averaging as very nearly alike in both respects. Let us imagine them, then, for the more monumental purposes of painting, as identical, severely remembering that if we do they will not *look* alike, but will only offer us a reliable *point d'appui* from which to control the slight deformations of the assumed form according as it is disposed around the axis of the tree, or accommodates itself to the undulations of the bank. It sticks in my memory that some old-fashioned drawing-masters of Victorian times offered you recipes for doing the detail of different trees—a willow touch, an oak touch, and so forth as one might learn the letters of an alphabet. We need to conceive some such units—only *in an elastic fashion*, so that we can trace the same spray as it appears facing to the left, turning more towards us, gets front on, and then gradually faces to the right on the one hand, or facing down, and then getting more

and more edge towards us till it faces upwards on the other. You may say this is a tame, sophisticated training to offer the landscape-painter, yet Perugino, Claude Lorraine, even Turner, owe something to having put themselves through some such training in the ordering of spacial relations. They also were guilty of distortion. Not the sort which makes regular form irregular, but the sort which formalizes in the general sense of natural growth. Landscape painting is so beautiful an art that it is time that it should be delivered from the sketcher with his *à peu près* rendering of external appearances. Those appearances are, of course, too complex to be rendered literally. (If you shut one eye and look at a foreshortened bough in sunlight it is as often as not simply unintelligible.) They must be interpreted—suggested by a tolerably scrupulous expression of a few only of their underlying laws. But the more scrupulous that expression the more unscrupulous it will sometimes appear to the man who expects, as a matter of course, that drawing will set itself like a photograph to reproduce the *outsides* of things. To such an one the use of detail, not for its own sake, but as a device for expressing the larger design to which it is tributary, would appear a shocking want of "truth to Nature." Yet the filling of such a rôle (like that of the slightly varying ripple of notes which the left hand plays as an accompaniment to the right-hand announcement of the air) is surely what *defines* it as detail. But, indeed, the critic has us either way; if our distortion is slight he takes it for unsuccessful imitation. If it is obviously not intended as imitation we have made a monstrosity.

What conceptions of colour naturally follow from our acceptance of the fundamental character of spacial relations as a basis for pictorial design will be matter for a second article, which will also deal more particularly with the application of these principles to figure drawing. WALTER BAYES.

Garden Design: a Review.

This is the first of a series of articles on Garden Design which will appear in forthcoming issues of THE ARCHITECTURAL REVIEW, with Photographs by F. R. Yerbury.

IN Great Britain the last quarter of a century has witnessed a great revival in domestic architecture and those arts which are peculiarly dependent upon it—decoration, furniture design, and gardening.

With few exceptions—of which perpendicular architecture with its fan-like vaulting in the Middle Ages, and the work of the Adam brothers in the eighteenth century, are the only notable ones—England had been content to obtain new inspiration for these arts from Italy, France, or the Low Countries. The French Revolution, followed by the long struggle with Napoleon, appears to have dried up these sources.

At the end of that great series of wars Britain, for the first time in the history of Europe, was the acknowledged leader among the nations; and she appears to have considered it unbecoming to her new position to continue the old practice of adopting ideas in art which were already going out of fashion among her neighbours.

Revolutionary ideas were in the air towards the end of the eighteenth century. Horace Walpole, with his stucco Gothic villa at Strawberry Hill, and his condemnation of the absurd formalism into which domestic architecture and gardening had drifted, reflected the spirit of the period, and started the Gothic revival which led to a battle of styles in the arts, lasting through the greater part of the nineteenth century.

During this time architects were so busy quarrelling amongst themselves that they had neither time nor inclination to encourage the dependent arts, which they thought beneath their dignity to direct.

Gardening at the end of the eighteenth century had fallen to a very low ebb, due to an excess of formalism. This had reached to such a pitch that the general lay-out divided the garden into a series of squares or oblongs surrounded by hedges or approached by avenues, every tree of which was pleached to make it rectangular.

As free-growing trees and plants would have upset this formality, topiary work was exclusively relied on, and each close-clipped tree was matched by another, set out with exasperating exactitude to balance it in the centres or corners of the beds.

These beds were filled with geometrical patterns, formed in square-cut box, not a leaf being allowed out of place, and as flowers—if planted in the intervening spaces—could not be controlled in such a manner, they were discarded and the beds filled with red ballast and other coloured earths.

With such monstrosities usurping the place of real gardening, it is little wonder that Walpole found no difficulty in starting his new craze—landscape gardening—which swept away, not only all formality, but the garden itself,



THE ROSE GARDEN AT CHEQUERS.

A garden is essentially a haven of refuge from the cares, worries, and social duties of everyday life, and this implies seclusion, but the new style of gardening overlooked this essential and decreed that the house should look as though it had been dropped down into a picturesque piece of natural landscape.

Wild gardening had not then been thought of, and so all the pleached trees, cut hedges, straight paths, level terraces, and formal flower-beds were destroyed, and in their place the lawn was made to sweep up in a series of undulations to the walls of the house. Again,

as a hedge to enclose the garden would have interfered with the illusion, the ha-ha was invented to make the lawn look as though it continued into the distance. Trees and shrubs were planted to look as though they had self-seeded and—since paths were necessary—gravelled tracks were wobbled in and out around the shrubberies. These paths were laid out as though made by a lost sheep, and led from nowhere to nowhere, while here and there a kidney-shaped bed was placed, as a sop to those silly old-fashioned and prejudiced people who persisted in believing that a garden should be adorned with flowers.

The temples, fountains, balustrades, and statues being all associated with the hated classic style were swept away. In spite of this, people persisted in thinking that some kind of sheltered summer-house and some architectural feature to serve as a focus in the view were needed, so “rustic” summer-houses, tool sheds, and arbours were invented and sham ruins “in the Gothic taste” were erected. They were considered to add the necessary touch of romance to the scene.

The art consisted in concealing the artifices employed, and when applied on a grand scale, as at Blenheim in Oxfordshire, Virginia Water, Beckett Place, and Buckland, the landscape was so picturesque that people forgot that the garden had disappeared, and that the new style could have been applied equally well to its proper place—the park—without rooting out the garden at all.

Capability Brown undoubtedly had a great sense of the picturesque in landscape effects, and his artfully contrived hills and glades and his wandering lakes—that carried the eye into the distance and gave an air of spaciousness to the surroundings of the house—must have been hailed with relief by those who had grown tired of the cast-iron rigidity of the degenerate formalism of the late eighteenth-century house and garden.

Unfortunately, Brown did not know where to stop, and his disciples had none of his feeling for landscape effects, and merely copied his wriggly paths, haphazard (as they thought)



A LANDSCAPE GARDEN AT BLENHEIM, OXFORDSHIRE.

arrangements, and apparent lack of design, because it was all so fatally easy. No education appeared to be needed at all, and anyone—so it seemed—could become a landscape gardener without troubling to study garden design. As a result, gardening ceased to be studied as an art, and when a garden had to be laid out, the local nurseryman was called in; he knew nothing of design, but was only too willing to “lay out” the garden.

This state of affairs lasted until, fortunately for domestic architecture, it again occurred to some of our architects that “houses were meant to live in,” and that the Mid-Victorian house and grounds were neither convenient nor beautiful.

Realizing this, they endeavoured to ascertain why the current domestic work was such a failure; this led them to a study of the old houses and of their surroundings, with the result that the art of gardening was re-discovered and practised by these architects as part of their work.

The pioneers in this movement were strong advocates of formal gardening, and a battle royal took place at the end of the nineteenth century, between the architects and the nursery gardeners or self-named landscape gardeners, for the control of garden design.

Both sides published books and entered into sharp controversy in the Press, while the revival of public interest in the arts, including the art of gardening, and the increasing facilities for travel, resulted in the history of garden design

being thoroughly explored, and the merits and shortcomings of both styles brought into review.

The compromise in the systems of lay-out suggested by the late John D. Sedding in his book on gardening was a valuable contribution to the progress of the revival. According to his idea, the garden should become less and less formal as it receded from the house, so that there would be no harsh division between it and the open landscape beyond.

Under such a method of planning, the forecourt, terrace, flower gardens, lawns and paths adjoining the house would be treated formally, and be enclosed within walls or clipped hedges; the whole thus forming a fitting setting to the buildings, and adding to their dignity; while beyond, the shrubberies, walks, and flower planting would be treated more freely, to carry on the interest, and make the garden merge insensibly into the meadows or woods surrounding it.

The last quarter of a century has seen the development of gardening on these lines, and the amalgamation of the two schools of design into a new school, which, while adopting the best ideas from the formal garden, has added many new types, of which the rock, water, heath, wild and wood gardens are instances.

These different forms of garden planning have been designed to meet the needs of the gardeners and enthusiastic amateurs who have so greatly increased the range of lovely trees, shrubs, and plants, which are the essential materials for the making of a fine garden, be it large or small.

Botanists have not only searched all the civilized portions of the temperate zones for new species or variations of those growing in England, but have penetrated the wilds of Caucasus, Western China, and Tibet, in order to find new specimens which would be hardy in our climate and would add to the beauty and interest of the gardens at home.

On the other hand, the gardeners, both professional and amateur, have called in the scientist to aid them, and by judicious selection and skilful crossing have improved the form, size, and colour of many a flower and tree, besides increasing the number of flowers borne, and lengthening or changing the flowering periods. Occasionally, it is true, they have over-reached themselves, with the result that some of the flowers have lost their perfume, while others have become so large or so "double" that their charm has vanished; but the results on the whole have made for increased loveliness in the garden.

The improvement and wider application of photography to book illustration during the same period, resulted in the publication of an increasing amount of garden literature which could easily be appreciated by the general public. Not only were there large standard works, profusely illustrated with photographs and supplemented by plans and details, but many smaller books which appealed to a wider public. A new type of periodical also appeared, which relied on the illustrations and descriptions of English country houses and gardens—old and new—to provide the main interest for its readers. There was also a larger number of cheap magazines which dealt exclusively with gardening.



A NEW INFORMAL IRIS GARDEN AT THE GARDEN COTTAGE, NORTHWOOD.

All this garden literature immensely increased the number of garden lovers, both in town and country, so that a house was considered incomplete without a well-laid-out garden, and new trades developed to supply all the accessories which were demanded—pavings, old and new, square and crazy, walling of all descriptions, balustrades, trellis work, garden houses, thatching, old tiles, stone figures, and fountains, lead statuettes, garden seats and furniture—in addition to the ordinary nurseryman's output.

The Great War stopped all these activities and ruined many gardens and gardeners. The gardens were, perforce, allowed to run wild, the lawns being unmown, and the beds and paths unweeded, the shrubs and trees growing into tangled masses of vegetation. The nurseryman suffered in both directions; not only had his customers vanished, but the cheap labour which enabled him constantly to move and replant his stock to ensure its success when planted out, had also disappeared, while the few old men who were left could scarcely raise the vegetable seeds to meet the increasing demand of the new allotment holders.

Fortunately, the war was scarcely over when there were signs of a revival, and it is to be hoped that England will for many a year continue to lead in a field of artistic endeavour, in which she has made herself pre-eminent.

A promising field for a new type of specialist—the garden architect—has been opened up, and while the number of such specialists are few in England at present, and their energies appear to be directed to laying out the large and expensive type of garden, it is to be hoped that others will follow, who will improve the small garden and raise its standard to an equal pitch, although much has already been done in this direction by the architect.

America—who for years was content to sit at our feet and obtain her ideas for country houses and gardens from us—is fast building up a school of garden architects of her own, many of whom deal with the small garden as well as the large, which must eventually result in the beautifying of many an ugly suburb, and the general improvement of her towns and cities as well as of the countryside. It will be many a year, however, before the English garden, large or small, ceases to be the best in the world.

GILBERT H. JENKINS.



THE OLD TYPE OF FORMAL GARDEN: PENSHURST.

Corsley House, Frome, Somerset.

The Home of G. E. D. Langley, Esq.: Remodelled by Welch and Hollis.

With Photographs by F. R. Yerbury, The Architectural Review.

CORSLEY HOUSE stands in delightful surroundings on the borders of Somerset and Wilts. It is stone built and of two distinct periods, Jacobean and Greek Revival. It is probable that the Jacobean portion—the north-west wing—was originally a farmhouse consisting of at least three and probably four rooms on the ground floor, and a similar number of rooms on each of the first and second floors. A corridor running due north connects this wing with a cottage designed in harmony with the original wing but of a later period.

The Greek Revival wing is built to the south and west of the original building and consists on the ground floor of main entrance hall, study, drawing-room, and conservatory (now dining-room), and on the first floor of three bedrooms and upper part of the entrance hall.

When Mr. Langley acquired the house he consulted Messrs. Welch and Hollis with a view to remodelling the house in order to bring it more into line with modern domestic requirements.

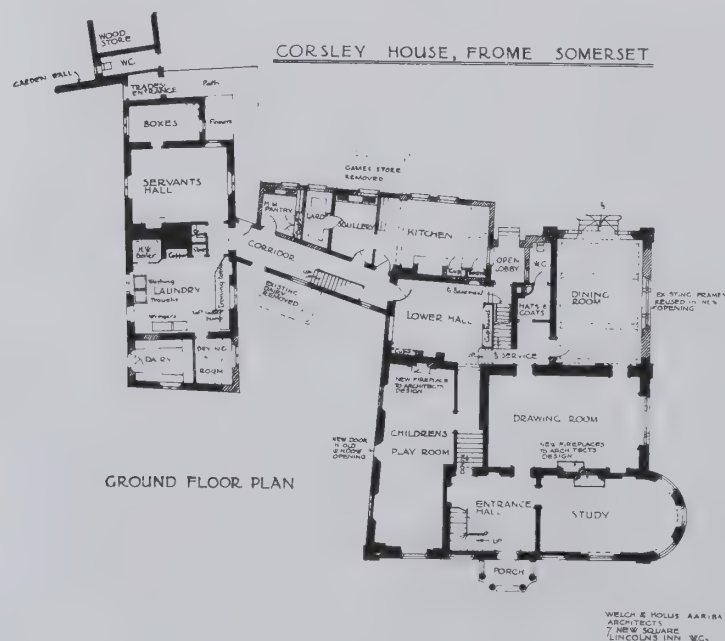
To this end the cottage, consisting of the kitchen and maids' quarters, was entirely remodelled. The kitchen has been converted into a laundry, and a dairy and drying-room have been provided adjoining. On the first floor provision has been made for four maids' bedrooms and a bathroom. New kitchen quarters have been added to the east of the corridor connecting the house with the cottage. Within the main building the dining-room takes the place of the conservatory, and the walls of this room have been carried up to form a bedroom for Mrs. Langley. In addition two new

bathrooms and a wardrobe room have been formed on the upper floors.

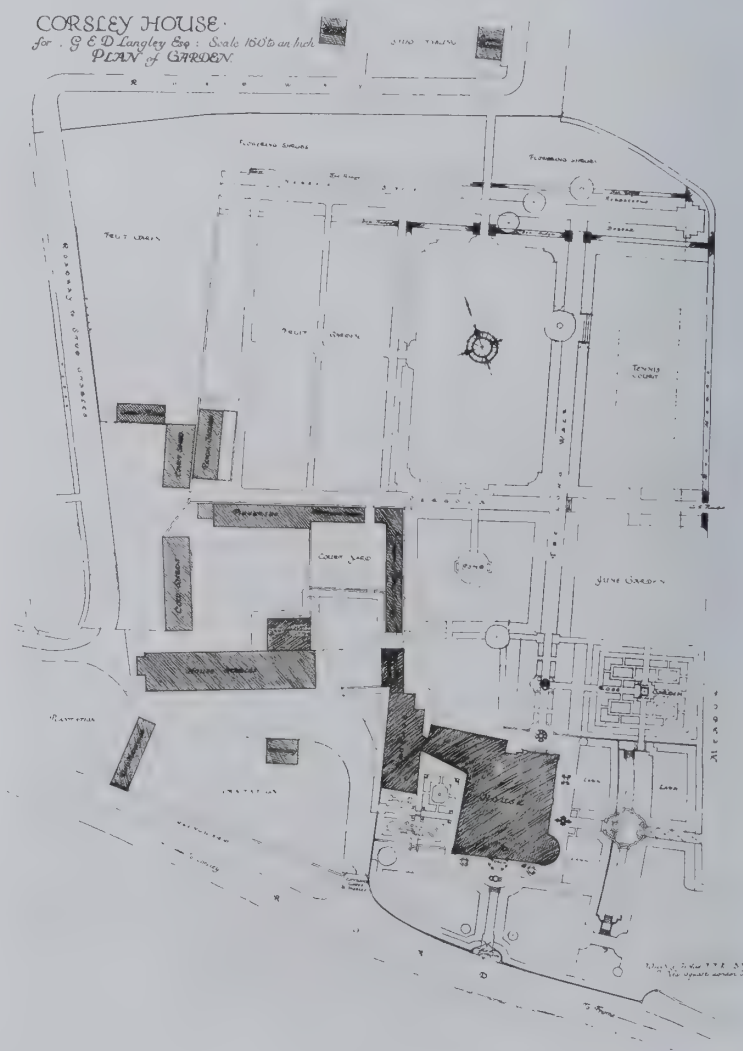
In the scheme for redecoration it was necessary to replace all the then existing fireplaces with new ones to the architects' designs, and to remove many of the fittings and fixtures and other details in order to bring the scheme into harmony of design. The scheme of decoration for the various rooms is explained in detail in the footnotes to the photographs.

In remodelling and generally tidying up the gardens the architects aimed at obtaining pleasing vistas and colour effects from the stone paving and the grouping of the flowers in the borders.

In a paddock adjoining the house Mr. Langley later decided upon the erection of stud stabling to accommodate sixteen horses. These stables are in two blocks of eight each, providing, in addition, fodder store, saddle room, etc., and a detached block of two boxes has been erected for sick quarters.



THE GROUND FLOOR PLAN AND LAY-OUT OF THE GARDEN.





A VIEW THROUGH THE DINING ROOM WINDOW.
The curtains are of dull gold and dull red, and the furniture is mahogany.



THE DINING ROOM, LOOKING TOWARDS THE GARDEN.
The ceiling is barrel-shaped and painted a pale chrome.



THE DINING ROOM, LOOKING TOWARDS THE DRAWING ROOM.
The walls are painted blue stippled over cream, and the ceiling is of a pale chrome, the sinkings in the enrichments being slightly emphasized in tone. The plaster plaques in the arched recesses are the colour of the ceiling.



A FIREPLACE
In Mrs. Langley's bedroom.



THE DRAWING ROOM.
A view from the dining room door.



THE STUDY.
The walls are painted an old-parchment colour, and the ceiling is stippled a port-wine tint. The curtains and upholstery are rich blue with old-gold fringes.

CORSLEY HOUSE, SOMERSET.



Plâte II.

January 1924.

THE DRAWING ROOM.

Welch and Hollis, Architects.

The walls are painted a soft apple-green, and the panels, dado rail, skirting and cornice have each one moulding relieved in old-gold. The ceiling is grey stippled over cream, the carpet is grey, and the fireplace is in statuary marble.



MRS. LANGLEY'S BEDROOM.

The walls are painted blue stippled over white: this produces a tint of greyish-blue. The skirting and chair-rail have each one salient moulding picked out in dull gold. The ground colour of the ceiling is old-parchment, but is faintly washed over with a tint of a port-wine colour. The curtains are of old-gold relieved with dull-red gimp, the bed is walnut and old-gold, and the carpet a soft grey.



THE SOUTH TERRACE AND SUNK GARDEN.
The stones are rough flags from quarries near Bath.



THE SOUTH TERRACE AND SUNK GARDEN.
The stones are jointed with earth and a small proportion of lime to encourage vegetation and the growth of rock plants.



THE STUD STABLES.

The walls are of elm weather-boarding, silver-grey in colour, the doors are green, and the windows cream.]



THE DUTCH GARDEN.

The gate leads to the stables.

Mayfair House, London.

Designed by Edmund Wimperis and Simpson.

MAYFAIR HOUSE consists of the Westminster Bank, Ltd., and a block of flats. It is situated at the corner of Carlos Place and Adams Mews, close to Grosvenor Square, and was designed recently by Messrs. Wimperis and Simpson for the directors of the bank. The site, originally covered by a house and stables, has two frontages, so that there is no difficulty with the light. The architects' corner treatment is rather happy, and is illustrated in detail on pp. 28 and 29.

The building itself consists of red brick with stone dressings on a Portland stone base. Its traditional Georgian character is obviously sympathetic to the locality, for Mayfair is predominantly Georgian—Georgian with a flourish, one might add—and the bank building, while simple, reflects the opulence of the neighbourhood.

The entrance to the bank and the entrance to the flats

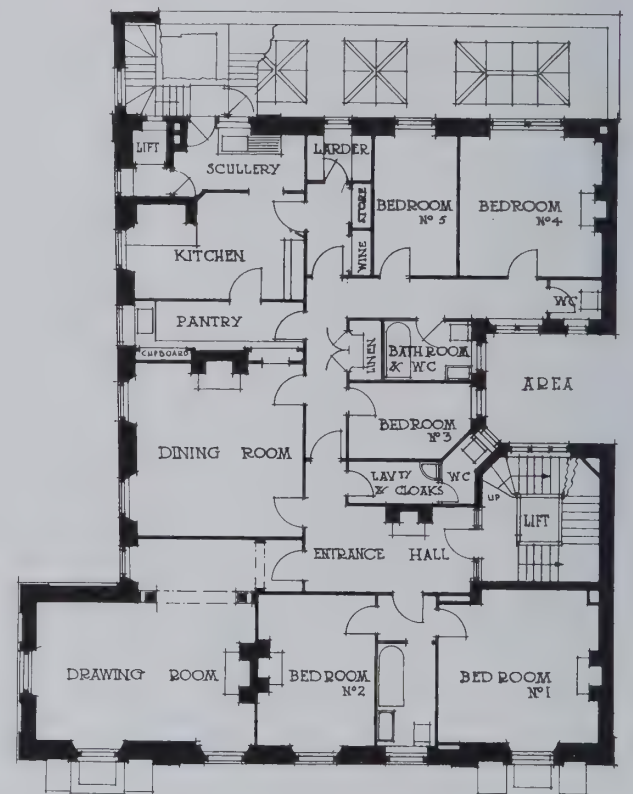
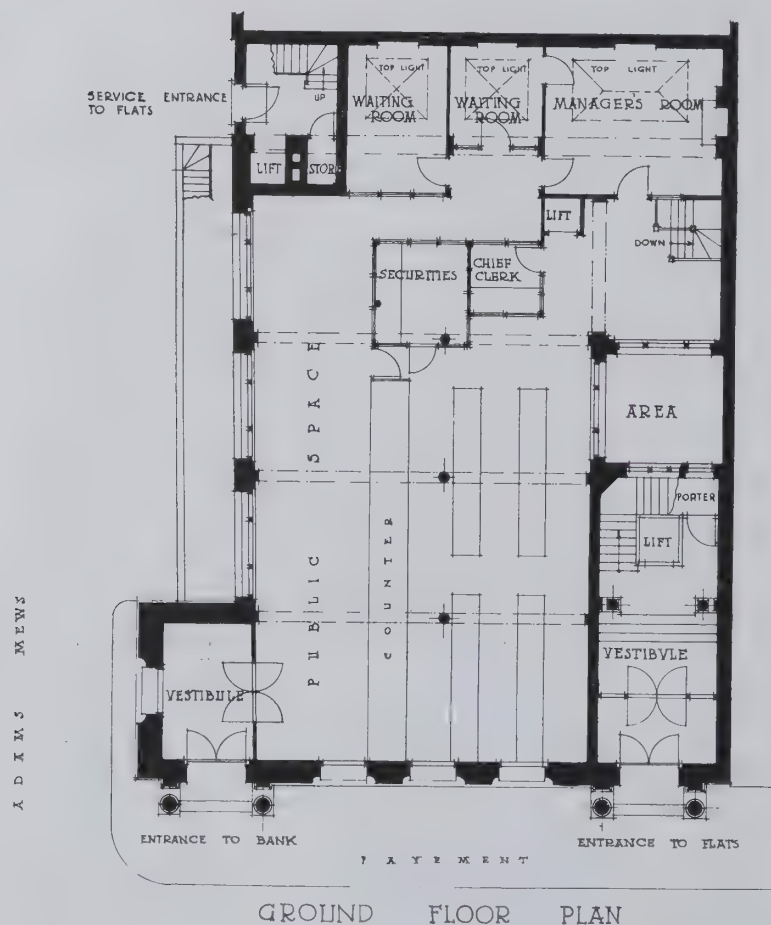
above balance each other on either side of the front. The ground floor is taken up by the banking hall, while each of the other four floors contains a single self-contained flat. In the flats, as the plans show, every available inch of space is used. The rooms are simply treated in the Georgian manner. They have sash windows, and are heated by radiators, though all the principal rooms have coal fires in addition. In the roof additional bedrooms have been constructed for the use of tenants who desire extra space for servants.

The staircase to the flats is of marble, and the walls are of plaster with enriched cornices and dado rails. There is, of course, also a lift.

The interior of the bank is very simple. The walls and columns are of plaster, and the woodwork is of mahogany. The panels to the counter are veneered with very fine figuring.

: BANK AND FLATS : CARLOS PLACE : GROSVENOR SQUARE W :
: FOR THE WESTMINSTER BANK LIMITED :

10 5 0 10 20 30 40 50
SCALE OF FEET



GROUND FLOOR PLAN

FIRST FLOOR PLAN

CARLOS PLACE

EDMUND WIMPERIS & SIMPSON
ARCHITECTS F.F.R.I.B.A.
61 SOUTH MOLTON ST. W.I.

PLANS OF THE BANKING HALL AND THE FIRST FLOOR FLAT.

MAYFAIR HOUSE, LONDON.



Plate III.

January 1924.

A VIEW OF THE FRONT.

Edmund Wimperis and Simpson, Architects.

Mayfair House stands in Carlos Place close to Grosvenor Square. It is built of red brick and Portland stone, and the stories above the ground floor—which is devoted to the Bank—contain four large flats, one flat to each floor.



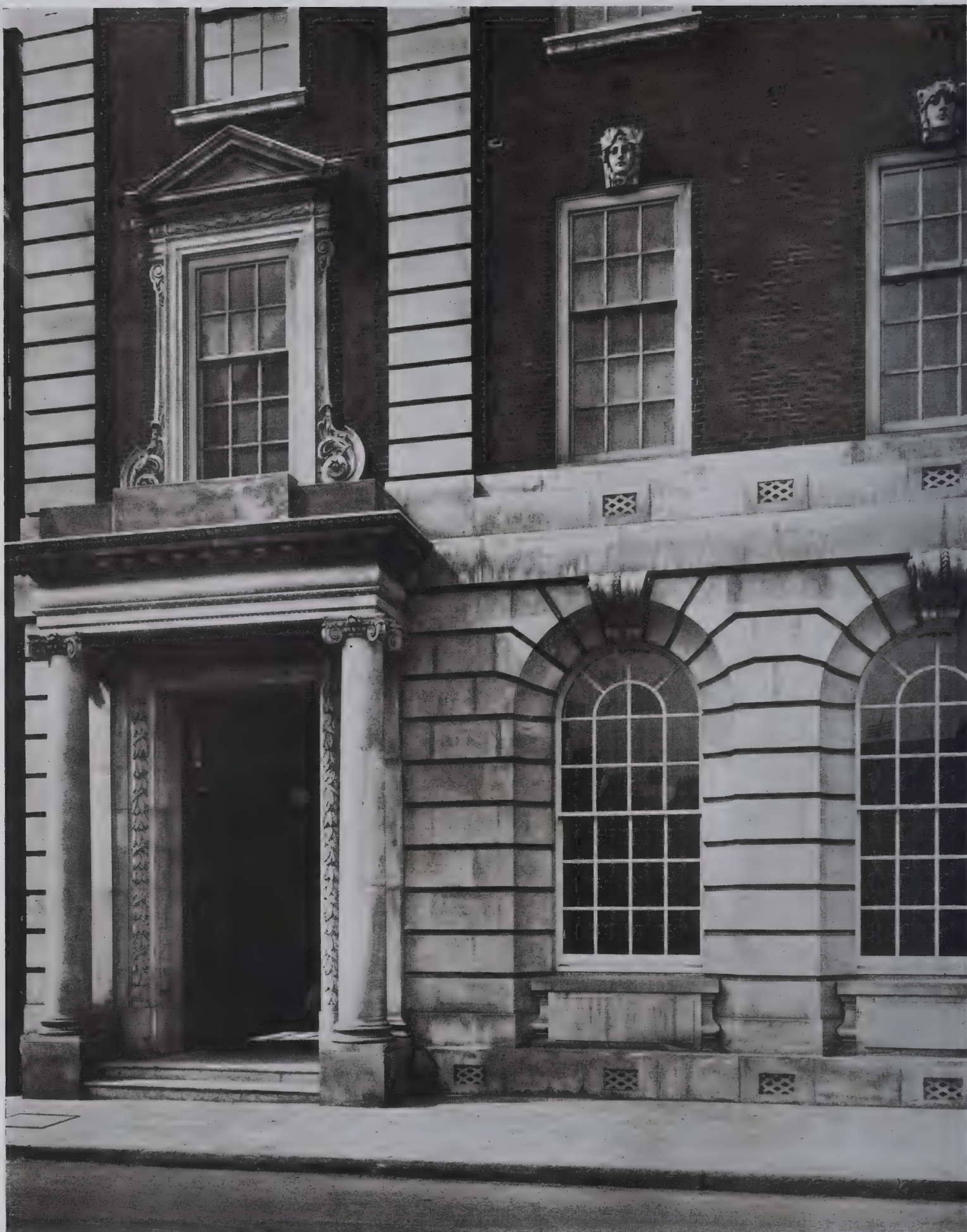
THE MAIN FRONT OF THE BANK.



A DETAIL OF THE PEDIMENT.



THE BANKING HALL.



MAYFAIR HOUSE: THE ENTRANCE TO THE BANK.



MAYFAIR HOUSE: A CORNER TREATMENT.

Graystones, Highcliffe.

Designed by E. S. Prior.

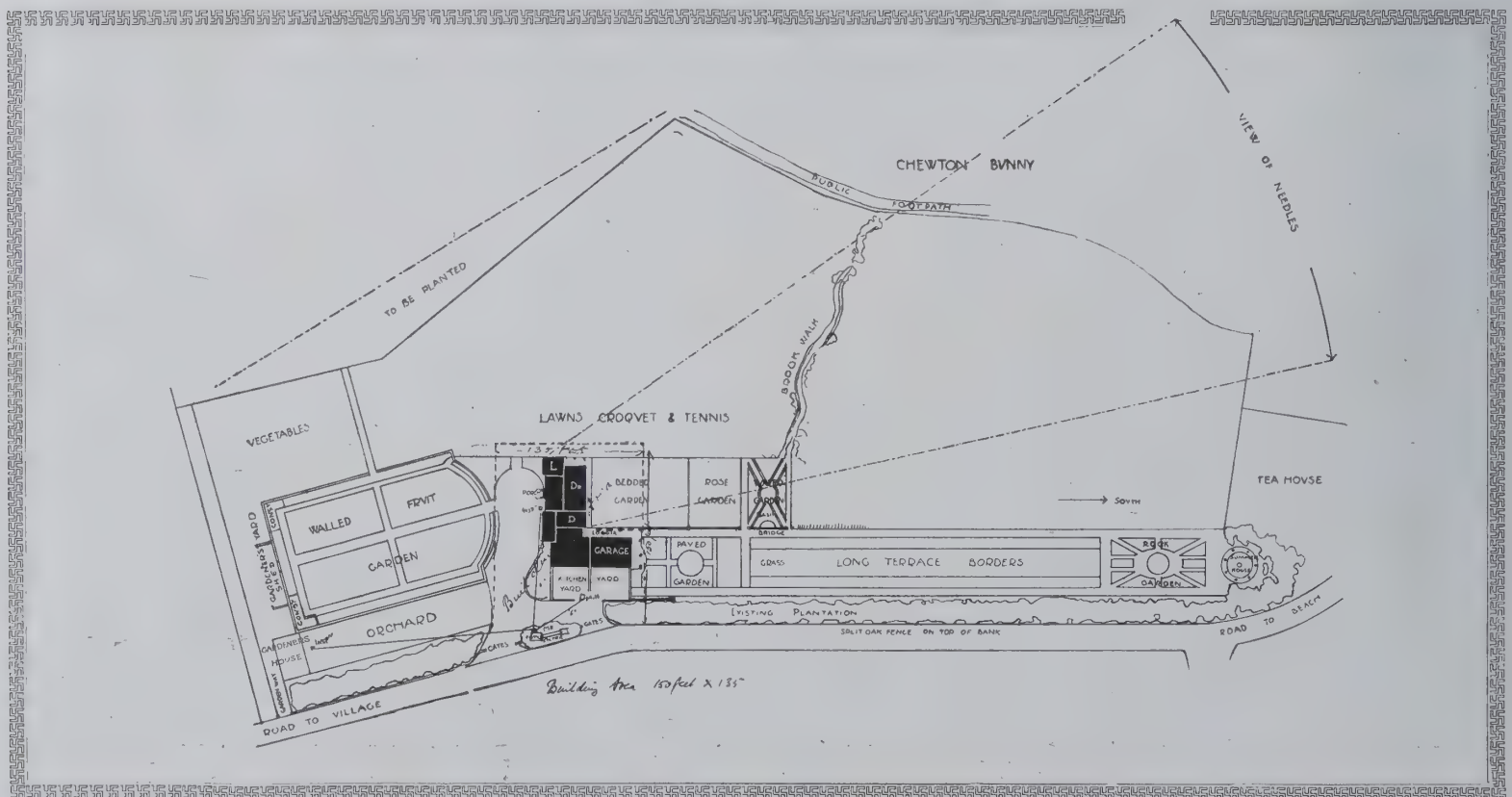


THE GARDEN HOUSE.

AT Graystones we were working to the same ideas as had been in effect for the building under me of another house, which my client had seen and approved. The aim in that case had been to build as an architect might for his own satisfaction, taking advantage of his experience, without the interference of other interests. Here, too, the needs of the client and the conveniences of construction required as little as possible of professional design, of specified procedure, or of middleman business. We dismissed the quantity surveyor, the competing contractor, the commercial agent, and the clerk of works. What was secured under contract was the efficient and personal management of the building crafts. The work as executed could therefore do without much of the unsatisfactory construction which encumbers building contracts

on the cut-and-dried lines of professional etiquette. We could proceed as we thought best. Our material could be as far as possible local and outside commercial production; the labour could be got at first hand; patents of all kinds could be abjured; deal could be rejected as unsuitable for good work; lime plaster and oil painting were unnecessary; the profiteering of cement and iron might be restricted. So the constructional solecisms of nineteenth-century architecture could be disciplined.

Apart from this system of general economy the design of the building made itself. The site was just a bare, much-exposed field, sloping to and looking out on the Channel, with the white cliffs of the Needles full in view. Protection from the west wind was the main requirement, and out of aspect and prospect the plan proceeded. E. S. P.



A PLAN AND LAY-OUT OF GRAYSTONES.



THE HOUSE FROM THE ROSE GARDEN.



THE BEDDED GARDEN AND LOGGIA.

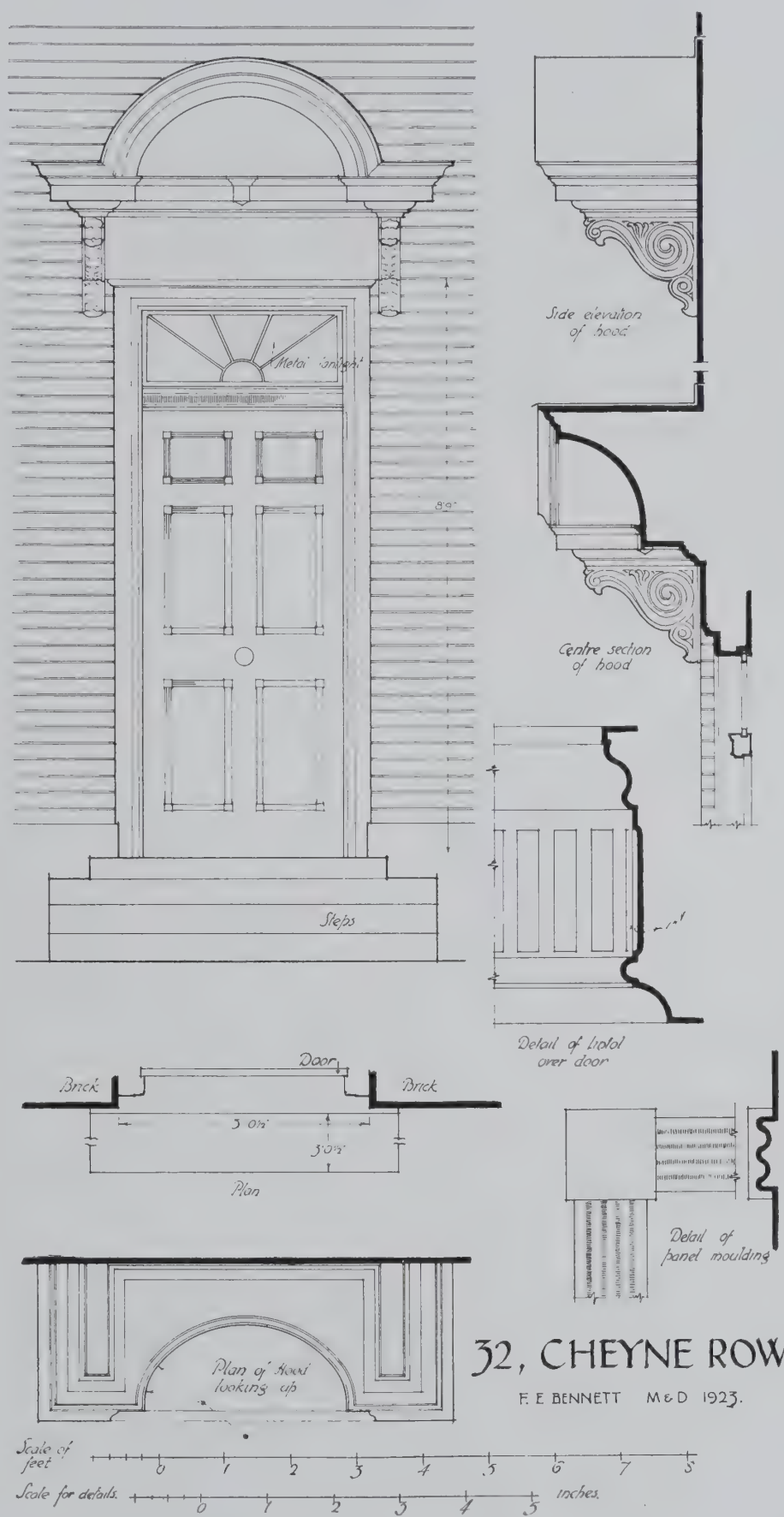
Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

32 Cheyne Row, Chelsea, London.



THE FRONT DOOR, 32 CHEYNE ROW, CHELSEA.



THE FRONT DOOR, 32 CHEYNE ROW, CHELSEA.

Measured and Drawn by F. E. Bennett.

Exhibitions.

THE ST. GEORGE'S GALLERY.—The Fourth Annual Exhibition of the Society of Wood Engravers, held in this gallery, was very stimulating, and points to a revival of the art of wood-engraving. It will be a very pleasant reaction from photographs if we see this revival spreading to the illustrations for books and magazines. The qualities which inhere in wood-engraving are just those necessary to give romantic interpretations of a poem or a story, for its very limitations require the expenditure of great thought and patience and care; and thus a wood-engraving is a concentrated essence of what the engraver has thought about his subject.

Much beautiful work was done in this method before photography usurped its place. Lord Leighton did his very best work in this medium; and those who are not familiar with his wood-engravings, but associate his name with Leighton House—and other banalities in and out of it—would be pleasantly surprised if they became acquainted with this side of his art. There were also members of the Pre-Raphælite brotherhood who did very good and sincere work in wood-engraving. It was never “commercial,” but done with the same love and care and intimacy that they put into their most romantic paintings. Nor was there anything in their work savouring of decadence, but this cannot quite be said of work by some of the members of the society now under review, for there is here and there an unhealthy desire to hark back to the seventeenth century.

Upon a previous occasion the excellences of the work by Miss Gwendolin Raverat have been pointed out in these columns, and some of the best work in this exhibition is by her. She has decided individuality, and is able to express very tender qualities with very simple means. Her engravings convey the atmosphere and character of places, and are not merely eccentric “interpretations” seen through disordered mentalities, which go a long way round when really only a simple statement is required.

Mr. Lucien Pissarro's two small woodcuts, “Gardeuse d'oies” (47), and “Baigneuse” (48), are quite free from the mechanical cutting that spoils the work of so many wood-engravers; they are flexible and undulating in their quality of line.

Mr. Eric Gill's very decided work is entirely different from the two foregoing artists; it is less personal, more aloof, and carried out with a severely detached, unnervous and hard line in which the conviction of his intentions is apparent throughout. His sound sense of drawing and craftsmanship, expressed in the precise incision of his lines, as though they were carved in stone, gives to his work a cool and classical feeling of detachment.

Mr. Ethelbert White and Mr. Paul Nash are becoming too mannered in their work. The former here and there has observed with a clear vision, and his intentions are nearly always tangible; but Mr. Paul Nash is altogether too crowded in his compositions, and his drawing needs very much to be pulled together by fresh research from Nature. He has become too satisfied with a sort of Nash convention, which formerly was close enough to Nature to suggest his intentions, but has now drifted farther and farther from natural objects. If he goes on in the way he is now going, his work will become meaningless to all but a few.

Mr. John Nash, who, on the other hand, is freeing himself from the Nash formula, shows a still-life group formed of a few simple objects, which is interesting, and does not denote any aggressively assertive desire to make things look different at all costs from what they really are.

Mr. Ethelbert White is now developing more along his own lines, the influence of the work of the late Hamilton Hay and that of the Messrs. Nash being very much less apparent. Sometimes there are too many varieties of treatment in one picture to make a satisfactory composition, and the jagged conventions observable sometimes in the treatment of a tree and sometimes in a sky, are rather tiresome. But Mr. Ethelbert White is an enthusiastic artist, pursuing his art with unflagging interest.

Miss Margaret Haythorne shows some amusing and imaginative work, but she has not yet discovered the value of open spaces. Her compositions are rather too full: there is no room for her figures to move about in.

Mr. Gibbings's work is cut with a too mechanical precision, it is nearly all on the surface, there is very little feeling held in reserve; he has shot his bolt, as it were. In some cases his figure work merely reminds one of objects and forms seen in a dissecting room.

Mr. Gordon Craig, whose splendid achievement in the past entitles him to admiration, shows work of but mild interest and without the significance one always associates with his name.

PATERSON'S GALLERY.—The fourth exhibition of painting and sculpture by the “Seven and Five” Society, seems apparently to be the work of students more or less young, trying their wings in the firmament of art, if one may put it that way.

There appears to be a good deal of promising work shown, but nothing very original; they all seem to be trying to be like each other, or some popular idol of the moment, but are seldom themselves. Why is it so difficult to be sincere, and why should artists be ashamed to be themselves? I really believe that there are some artists who would not paint at all if it were not for the outside stimulus of the work of someone else. They look at it and then rush off and do likewise, while the memory of it is hot.

It was difficult to see clearly in this gallery; there seemed to be a diffidence on the part of the authorities to let the things be seen in a strong light—or in any light at all for that matter. Mystery evidently appeared the best policy in their view. Was this timidity caused by a disinclination to shock the susceptibilities of the regular visitors? If so, such tender solicitude was not appreciated by at least one visitor, and, with due respect, I call the attention of those responsible to the bad lighting which seriously handicapped those who *did* wish to see the work displayed—defects (if there were any) and all.

THE GIEVES GALLERY.—The work shown in this gallery by Mr. René de l'Hôpital, under the title of “Portraits of Notable Men and Women,” consisted of some hurried and anxious-looking portraits, painted in an old-fashioned and rather sticky manner. The style in which they are painted—the technique—is not of the kind best calculated to give freshness to the paint after the surface has been painted upon more than once. This artist's work is not sufficiently solidly built-up all over in one consistent paste: there are oily “pockets” in many places, and the backgrounds are usually of a nondescript brown, or mixture of browns and black, with very little feeling of atmosphere in them. The portrait of “Betty, Daughter of Major F. V. Lister” (23), was decidedly the best, and shows that Mr. René de l'Hôpital is capable of doing much better work than one would suppose merely by looking at his other portraits.

If this artist's work was very strong and convincing in composition—if it attracted the eye by its forceful placing and character-recording qualities—the poor workmanship would not matter so much. But his work has few of these strong qualities; and therefore, if the workmanship too is weak, “worse remains behind.” Of course one never knows the difficulties that portrait painters may have had to contend with; perhaps a sitter is only able to give a few sittings, and even then won't keep still. Or perhaps he goes to sleep. Still, in looking at pictures, these things cannot be taken into consideration—we can only sympathize with the difficulties that beset the portrait painter, and weep with him when the results are bad and rejoice with him when they are good. I only wish that I could rejoice on this occasion.

RAYMOND MCINTYRE.

Correspondence.

The Protection of National Treasures.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Everything possessing historical, artistic, or archæologic value in Italy is protected by an Act, issued in June, 1909, whose scope is to conciliate two rights so often in conflict: the right of the private owner, and the right of the community, as a nation, to preserve and hand on to posterity what virtually belongs as spiritual property to each and all. Whether the Act wholly succeeds in this rather difficult task lies open to discussion, and though hardly claiming to be perfect, it nevertheless sets out to be as fair as possible to both parties. Here are some notes on its most important sections:—

It is framed to protect *things (cose) of Interest to Art and History*.

The law, by the word "thing" has used the most comprehensive term, but, in order to avoid any misapprehension, an amendment has been introduced (June 23, 1912) so as to include also parks and villas, which being produced by the work of man, could not be covered by the already existing Act, for the protection of natural beauties.

The Act makes a very careful distinction between things belonging to legal persons and those which belong to private citizens. More rigid with the former, it has endeavoured, in regard to the latter, to conciliate as far as possible his right of ownership with the higher interests of culture and of national property. Legal persons are requested to produce a catalogue of the movable and immovable things in their possession; this serves for the identification of the things, while it prevents their substitution or sale. They cannot be sold to private buyers, and can be sold to legal persons only with the permission of the Board of Education.

Whenever the things contemplated by the Act are the property of a private citizen it is the Commission for the supervision of national monuments, etc., who notifies him that such and such a thing in his possession is considered of artistic or historical interest, and is consequently subject to the regulation of the Act. The owner is then obliged to communicate to the Commission should he intend to bequeath it to others or sell it. The State does not forbid the sale; all it requires is to be made acquainted with the amount of the sum offered to the owner, and to have, on equal terms, the preference over a private buyer.

A very wise measure, though not always a very agreeable one to the owner, lies in the faculty of the State to expropriate the latter whenever he shows himself careless of the artistic objects in his keeping, and when, after being recalled to his duty, he still refrains from fulfilling it.

Furthermore, the private owner cannot demolish or rebuild or modify in any way whatever the thing virtually considered as belonging to the nation, without previous authorization from the Board of Education. The same body maintains also the right to dictate the conditions for any new buildings about to be raised in the neighbourhood of ancient monuments, in order to prevent the perspective being spoilt through their particular form or colour. In fact, from the owner's point of view the honour of having his house numbered among national monuments is far from convenient; henceforth his hands are tied; he feels no more the real and sole master in his own place; and in a certain sense he is not, since his property is considered morally to belong also to the community.

The section regarding exportation has not failed to raise an animated opposition. The owner cannot export his artistic property without first obtaining a permit from the competent Board. The latter will thus be enabled to judge whether the object in question can be sold abroad without serious loss to the artistic treasures of the nation; if the sale does cause a great loss the State can forbid it, offering at the same time to buy the property at the price declared in the documents forwarded to the Customs.

What has been devised in regard to excavations represents, perhaps, the best part of the Act, and could hardly be improved. Two cases are contemplated by it: the first, when excavations are carried on by the State; the second, when objects of archæological or artistic interest are brought to light by means of private under-

taking. In the first case the owner of the ground obtains from the State an indemnity for the work carried on in it, with probable damage to its cultivation, etc., and when the search is successful a fourth part of the things found or its corresponding value will be handed over to him. In the second case, i.e., when the owner of the ground wants to undertake the excavations at his own risk and expense, he must ask permission of the Board of Education. One half of the objects brought to light belong to the owner of the ground, and the remaining half to the State. The same regulation holds good whenever similar objects are found by mere chance, as sometimes happens. Several provisions have been issued concerning the obligation to report everything that is found.

Penalties.—Every violation of right is considered as tending to injure or diminish the artistic or historical property of the nation. Penalties are all of a pecuniary nature; the fines do not surpass the maximum of 10,000 Italian lire.

The body through which the law is enacted is the Board of Education, or more precisely, the General Direction of Fine Arts, aided by a central commission.

Each region in Italy possesses monuments, as well as artistic objects, of a character strictly peculiar to it; it was therefore thought best to divide their supervision into as many regional offices. These are supported and coadunated by honorary members, inspectors, etc., who also exert a careful vigilance over the zone they inhabit, and by provincial committees.

Another Act relates to the protection of landscape and natural beauties, but this has already been described in your columns.

Yours very truly,

LISA SCOPOLI.

Via Ponte Rofiole 2,
Verona, Italy.

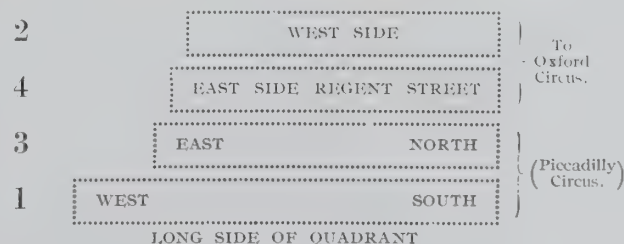
London Now and Then.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Is there not an error in the note on p. 212 of the December number of THE ARCHITECTURAL REVIEW in the description of the Regent Street drawing?

Whittock's drawing starts at the *right*-hand bottom corner, I think, and not at the left-hand corner. And it works to the *left* up the Quadrant. Piccadilly Circus is on the *right*, and not on the left.

The four views on your p. 212 are related thus:—



Otherwise Vigo Street at 1 won't fit Vigo Street at 2.

Neither will Glasshouse Street at 3 "click" in your picture with Glasshouse Street at 4.

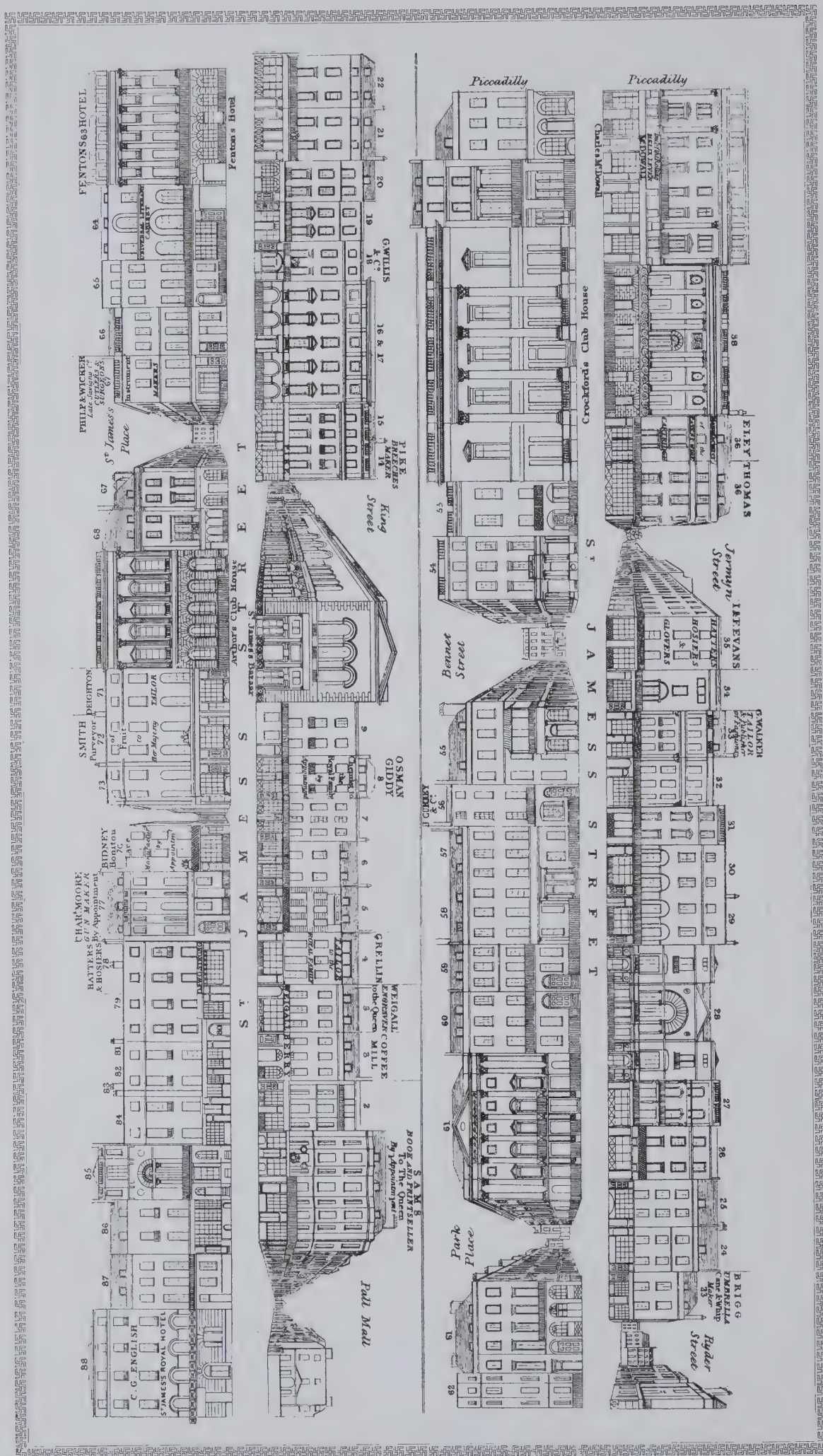
The Gothenburg views are interesting. But why, on the restaurant (left-hand block, page 202) did they spoil the diaper decoration by making all the "propellers" *seem* to have a downward drift, *en masse*? They haven't really, for their bosses are all on lines parallel with the cornice. But an optical illusion arises, because each blade of a propeller is not symmetrically inserted in each angle of the honeycomb cell in which the propeller is drawn.

Yours very truly,

WM. JOHN TENNANT.

55 Harley House, London.

[NOTE.—We are indebted to our correspondent for pointing out the error in the description of Whittock's drawing in the December issue. He is of course quite right, and we must apologize for making the drawing more difficult to read than it was already—ED.]



ST. JAMES'S STREET, LONDON.

(No. 14 in Tallis's "London Street Views," published about 1838.)

"St. James's Street," says Tallis, "is a broad descending avenue to the Royal Palace. Here are large subscription-club houses, for the reception of noblemen, members of parliament, etc., the principal of these are Crockford's, Brooke's, Arthur's, and the Junior United Service Club house. In this street at the corner of King Street is St. James's Bazaar, an extensive building of considerable architectural beauty. At the lower end between Little St. James's Street and the Palace, is the Thatched House Tavern, celebrated for its fashionable convivial meetings." Tallis then proceeds to enumerate the various "handsome" streets which turn out of St. James's Street. Of King Street we learn that it is "a broad handsome street of well-built brick residences, leading from St. James's Street to St. James's Square. In this street is situated Willis's suite of rooms, denominated Almack's, in which the fashionable subscription balls are held, and which has elegant accommodation for an immense number of persons." The drawing should be read in conjunction with the plan on the opposite page.

Tallis's *London Street Views*.

I—St. James's Street.



ENGLISH'S ST. JAMES'S ROYAL HOTEL.

From an Engraving by Whitlock.

This engraving and the plan below appear in *Tallis*, on either side of the drawing of St. James's Street.

IN, as I believe, 1838, although some authorities put it a year or two later, John Tallis, printer and publisher, began the issue of that remarkable series of London street elevations which have now become among the rarest of Londoniana, as the booksellers phrase it. These elevations were issued in paper covers (of which the colour varied from green to pink and buff) at 1½d. each. Besides the outside cover there were four pages of letterpress, consisting of advertisements, with a rivulet of historical and topographical comment running between them. Inside was the engraved plate itself, which, when opened, extended across the whole, and contained the elevations of both sides of the street, dealt with in two sections, one beneath the other. On each side was either a view of some special landmark and a ground plan of the street and its vicinity, or, in some instances, two views, in that case generally being those of some shop whose proprietor wished to advertise it in this additional way. The number issued of these elevations was eighty-eight; and the streets dealt with were the principal thoroughfares both in the east and the west.*

It is proposed to re-issue a selection of these most valuable and exceedingly scarce views in THE ARCHITECTURAL REVIEW, not necessarily in the order in which they first appeared, and the present instalment (St. James's Street) is No. 14. Parenthetically I may remark that different issues of the same plate show varieties. Thus the names of Welch and Gwynne over No. 24, and that of Slater over No. 9, in the street do not appear in two other copies I possess of this particular plate.

Few thoroughfares have so altered their contours as has St. James's Street, and this will be apparent at once by a glance at Tallis's view. True, certain famous landmarks remain, such as White's Club, Boodle's Club (with its charming Adam front), Brooks's Club, and, to a certain extent, the Devonshire Club, which has been, however, reconstructed since it was the famous Crockford's. But for the rest there are few of the old buildings, even those not older than Tallis's day, which have survived. One or two of these may be specified; for example, Tallis shows us, at the south-east corner of the street, the premises of the once celebrated Sams, the book and print seller, where were sold the coloured satires of Gillray, who, by the by, lived over No. 29, another print shop, kept by Miss Humphrey, and threw himself from one of its windows. Farther on, at the corner of King Street, we see the St. James's Bazaar, which had been built by Crockford, and which has passed through all kinds of hands, including those of

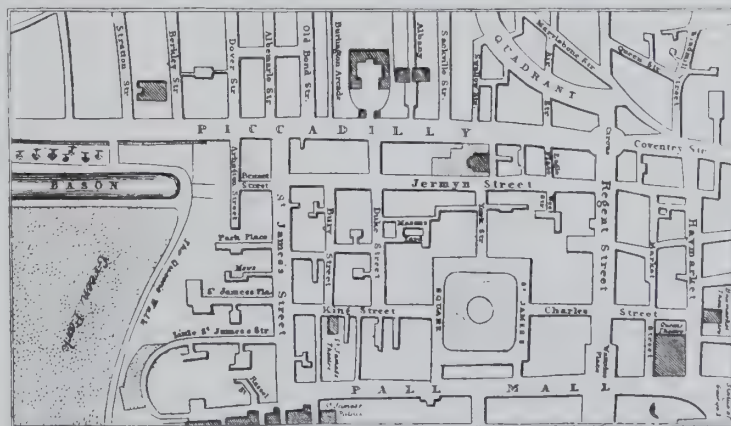
Rumpelmayer, now on the opposite side of the street, in our own day. No. 8, which is shown in the occupation of Osman Giddy, chemist, is the house in which Lord Byron "awoke and found himself famous" in 1812. To-day Messrs. Lloyds' immense block has obliterated Nos. 14 and 15, then, as we see, occupied by Pike, the breeches-maker. At the north-east corner of the thoroughfare a taller building even than White's Club next door, and comprising Nos. 39 to 42, was, in those days and for long after, the well-known York Chambers, the scene of one of Dickens's most gruesome ghost stories; since which time, as we all know, it has been massively rebuilt on quite different lines.

Crossing the street, the opposite corner has also been wholly reconstructed; and the relatively small building, with its sloping tiled-roof, was then the shop of Hoby, the famous boot-maker, and hero of many good stories. Next door to Crockford's, at No. 53, was the residence of the great Crockford himself, and next door to him, Bond's coffee-house. Between Bennett Street and Park Place, little if anything remains as it then was except Brooks's Club, which was designed by Henry Holland, and first opened in 1778. I would draw attention to Fenton's Hotel, at No. 63, where the Royal Societies' Club is to-day, with the Cocoa Tree next door at No. 64, occupied in Tallis's day by Croker with his Universal Literary Cabinet. Arthur's Club, at Nos. 69 and 70, remains as it was; but from here to the end of the street very little, if anything, else does. No. 80, then the site of the Thatched House Tavern (from which the Thatched House Club, at what is now No. 86, takes its name); No. 87, in Tallis's day occupied by Graham's Club, and once the famous St. James's Coffee-house, and No. 88, occupied by English's St. James's Hotel, being rebuilt and entirely altered.

Indeed, so far as the frontages are concerned, the shops, both famous, of Messrs. Lock, and Berry alone are capable of recalling not only the early days of Queen Victoria's reign, but those of the Regency, during which St. James's Street was in the full-flush of its renown and splendour.

Tallis's own historical and topographical notes on St. James's Street are necessarily circumscribed through considerations of space; especially is this limited because there is so much to be said concerning the palace, whose gatehouse is the street's most picturesque feature, and because the tributary thoroughfares on both sides are mentioned—although, I need hardly say, in a very meagre way, nothing of their fascinating associations being given. Regarding St. James's Street itself, however, in view of many similar sights we have seen in our own time, it is interesting to read that, "at the coronation of Her Most Gracious Majesty Queen Victoria, platforms and balconies were erected in the fronts of all the houses in this street, which were occupied by the beauty and fashion of this aristocratic neighbourhood, forming an extremely pleasing and animating scene"—a scene which two subsequent coronations repeated in 1902 and in 1911.

E. BERESFORD CHANCELLOR.



TALLIS'S PLAN OF ST. JAMES'S STREET.

* I dealt with the various "points" of Tallis's Views in the Topographical Society's Record, vol. 12, 1920.

Recent Books.

The Farington Diary.

The Farington Diary. By JOSEPH FARINGTON, R.A. Vol. I (1793-1802), Vol. II (1802-1804). London: Hutchinson & Co.

There is always a particular interest attached to what we call transitional periods, and to this category few have more right to be included than the fifty years covered by the last quarter of the eighteenth and the first quarter of the nineteenth centuries. It is an interest comprising the whole texture of life, for it includes the French Revolution with all its implications, and the dawn of industrialism; it includes the classicism of Crabbe and the romanticism of Coleridge; and in architecture it includes the extinction of Palladianism with the death of Chambers, the tentative efforts and the full flood of the Classic Revival, and the birth of the Gothic Revival. And this is the period, with the exception of a few years, covered by the life of Joseph Farington, R.A., 1747-1821; dates approximately coinciding with those of the life of Sir John Soane, 1753-1837, the greatest architectural figure of that epoch.

The mere discovery of an extremely full and detailed diary of that period would in itself be a matter of great interest; but when, furthermore, the diary happens to be that of a man who moved amongst the highest and most talented of the land, a man who observed and recorded with insight and perspicacity, a man of keen intelligence, of absolute integrity, and of sweet disposition, such a discovery becomes an event of the first order.

"Saturday, July 13 (1793).—Went early this morning with Mr. George Dance of the Temple to Lord Orford's at Strawberry Hill, . . ." So runs the opening sentence, plunging us straight away into the company of Dance of Newgate fame, Soane's first master, and Horace Walpole, whose house on Strawberry Hill preludes the Gothic Revival, soon to receive a fresh impetus from Beckford's mysterious Fonthill Abbey, the work of James Wyatt, of which the diarist has later much to say. Chambers, Soane, Dance, Wyatt, Holland, and Gandon are the architects figuring most prominently in the diary. Chambers died in 1796, and already, a few years after his death, the new-found freedom of the next generation had carried it so far that Chambers's work was looked on with scant favour. "Sir Wm. Chambers seems to be rated lower than I expected—and confined in his ideas to certain forms and embellishments to which he made everything submit—Somerset Place (House) condemned as a proof of want of appropriate contrivance for the respective purposes for which it was intended." Surely the coming of Ruskin is here foretold. Yet Soane, who burst the shackles of Palladianism, comes in for round abuse. His work on the Bank is certainly not popular. Wyatt and Dance stand between the old and the new. This is a reported conversation between Wyatt and Benjamin West, P.R.A. "He (Wyatt) shd. have thought it impossible 30 years ago that He shd. ever encourage Gothic architecture . . . there had been no regular architecture since Sir William Chambers—and when He came back from Italy He found public taste so corrupted by the Adams and He was obliged to comply with it." And here is Dance's opinion of Paestum, one of Soane's fountheads of knowledge, for he never visited Greece itself: "Dance said the Temple of Paestum was only one remove, as architecture, above Stone-Henge."

Architects and their doings are but, as it were, one of the many threads running through the rich texture of the Diary. Farington was a very prominent member of the Royal Academy and his advice was being constantly sought on all kinds of matters connected with its expenditure, its policy, and its squabbles. George III, until his last illness, maintained a continuous interest in "My Acadamy," consequently we hear much about the Royal Household and the relation of its members

with the leading men and women of the day. But Farington's net is wide and there are interesting references to prominent figures of the French Revolution and later to Napoleon, together with many intimate episodes.

During the precarious peace of Amiens, Farington, like many of his countrymen, went to Paris, and although he never spoke to Napoleon, he saw him at close quarters, and had, moreover, an opportunity to view his apartments at the "Thulleries," which he describes in detail, noting how "small models of artillery etc. laid on a Sopha among articles for female amusement." While in Paris he visited the apartments of Madame Récamier, of which he even draws a plan. The bedchamber, he tells us, "appears more like the design of a painter for a reposing place for Venus than as intended or proper for mortal use."

Then there are his travels at home, which are described in delightful detail, his trip to Scotland and later along the Wye Valley. From the entries of these we obtain a most vivid picture of the travelling, accommodation, and expenses of the time.

It is quite impossible to mention a tithe of the interesting personages who figure through the pages. Sir Joshua Reynolds, although dead, is still fresh in the memory of all, but Lawrence, Hoppner, Opie, Beechey, are in their prime. Gainsborough dies as the result of a chill caught at the trial of Hastings, and we can follow the beginnings of the careers of Constable and Turner, and can note with surprise that the latter's methods are not so abused by his contemporaries as might be expected although Sir George Beaumont says that his foregrounds are "comparatively blots."

There is a reminder of the famous controversy between Steevens and Malone, for to both there are frequent references. We hear about the eccentricities of the Bishop of Derry, later Lord Bristol, on whose account Soane hurried back from Rome, all to no purpose. We have, too, a detailed account of the death, in a duel, of Lord Camelford through whose introduction to Pitt Soane obtained his position at the Bank of England.

All this and much more is told in the two published volumes of the Diary, covering, so far, the years 1793-1804. We presume, and hope, that there is more, much more, to follow. Meanwhile we would wish to direct a criticism against the quite useless captions which sprinkle the pages. Such headings as "Some City Men," "An Ill-timed Speech," "The English Name," are merely irritating and quite undignified. The index is occasionally inaccurate, as, too, is the editor's footnote on page 237 of Volume II. Henry Addington's (Viscount Sidmouth) administration came to an end in 1804, not 1805 as stated.

H. J. B.

A Popular History of Art.

Kunst und Geschichte von H. Luckenbach. Munich: Verlag R. Oldenbourg. Quarto, pp. 114 + 112 + 68. Coloured plates 14 + 627 illustrations. 5s.

This extraordinary publication tells the history of art popularly in pictures and short descriptions and articles. Its three parts deal respectively with ancient, mediæval, and modern art, and the two earlier sections are very largely concerned with architecture, the illustrations and notes of which, considering their purpose, are satisfactory. The coloured illustrations are really well done: the frontispiece, the Alexander Sarcophagus, Peter de Hooch's "Reading Woman" (at Munich) and Rembrandt's "Jacob's Blessing" (at Cassel) being very good indeed. The modern part is less representative than the two previous ones, but it gives a good idea of German art in the nineteenth century, the earlier sections being more universal. The book is remarkably cheap.

English Architecture at a Glance.



THE DEVELOPMENT OF THE GOTHIC WINDOW.

- | | |
|-----------------------|-----------------------|
| No. 1. Norman. | No. 3. Decorated. |
| No. 2. Early English. | No. 4. Perpendicular. |

(From "English Architecture at a Glance.")

English Architecture at a Glance. A simple Review in pictures of the Chief Periods of English Architecture, with historical notes by FREDERICK CHATTERTON, F.R.I.B.A. London: The Architectural Press. 1s. 6d. net.

To cover eight hundred years of English architecture in some fifty pages of notes and sketches and to preserve a sense of continuity and completeness is no easy matter. And it is a task that could only be undertaken by someone whose knowledge is as vast as his discrimination is sound. For to extract the essence from so large a subject requires powers of discernment of an unusually high quality; as anyone who has attempted a similar task in any other sphere will know.

The fact that this little book is now, within a year of its first appearance, in its fourth edition, shows that the public are surprisingly keen to learn something of, if not the greatest of the arts, at least the most universal. And since the only way to arrive at an understanding and appreciation of contemporary architecture is through a knowledge of the unceasing unfolding of its past, the production of the book is a service to modern architecture.

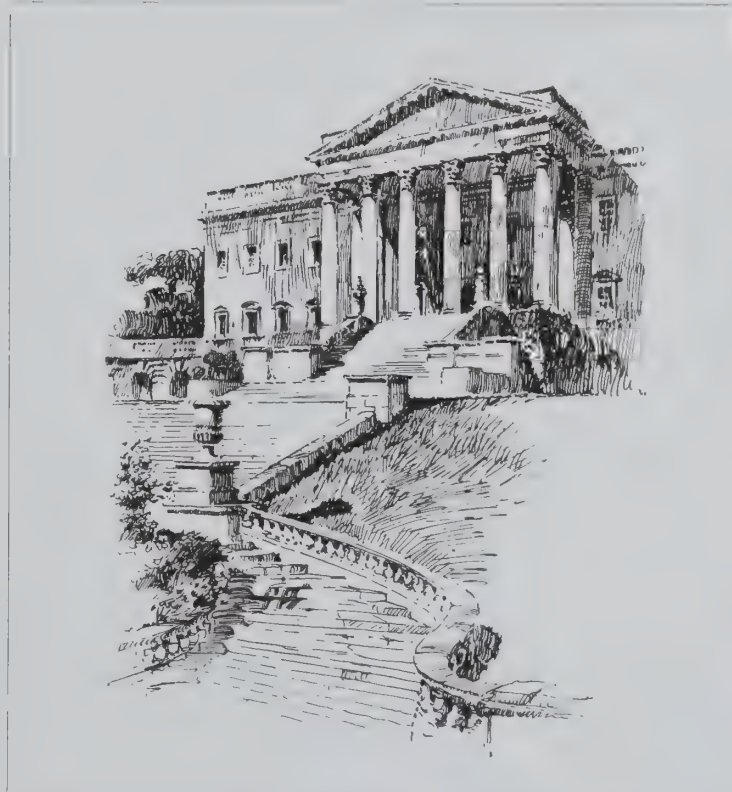
If we have a criticism to make it is that the work stops short at the end of the eighteenth century. It thus misses the extremely important Classic Revival and its immediate, though lesser important successor, the Gothic Revival. The Adam brothers, great as was their influence, were not in the direct line of English architectural development. The reaction from a century and a half of Palladianism was Classicism; the Classicism introduced by Soane and developed by the Purists. It is not until after this that the chaos, from which we are now attempting to extricate ourselves, began. Another thirty years, therefore, added to the story would, we think, have materially increased its interest. Be that as it may, the book is a masterpiece of conciseness and clarity both as regards the sketches of Mr. Harvey and the notes of Mr. Chatterton, and it should set the feet of many on the path of architectural appreciation, discrimination, and understanding.

H. J. B.

The Origin of Christian Church Art.

Origin of Christian Church Art. By JOSEF STRZYGOWSKI. Translated from the German by O. M. Dalton, M.A., and H. J. Braunholtz, M.A. Oxford: The Clarendon Press. 259 pp.

We are not quite sure that this is not an epoch-making book. The author has probably no doubts. It is none the less unfortunate that the main argument is so often marred by references to other men of learning who differ from him. The spectacle of a professor stopping his lecture every now and again in order to say "Yah!" out of the window at an opponent is an odd one. With this exception the book will be read with profit by all who are interested in origins. Put shortly the main thesis is that hitherto a great deal too much emphasis has been laid on the influence of Rome and Roman forms of architecture on Early Christian building. While for three centuries Christianity was persecuted or barely tolerated in the Roman empire, it was welcomed and growing ever more important just beyond the Roman frontiers in Parthia and Armenia and Central Asia, whence it spread to the Indian peninsula, and ultimately to China, where in the seventh century the emperor, Kao-Tsung, had Christian churches built in all the ten provinces. It is in Asia, and particularly in those regions that lie about the head-waters of the Tigris and the Euphrates, rather than in the Mediterranean basin, that the main origins of Christian building forms are to be found. There were no doubt many different influences at work, and this book does not claim that nothing is due to the "Christian Classical Art" of the Mediterranean, culminating in Alexandria, Rome, and the maritime cities of Asia Minor. But it is chiefly concerned in establishing the claims of those racial areas of "Christian Iran," which have hitherto been overlooked. After about A.D. 400 the various types of vaulted and domed building which had grown up naturally in the different regions of the East "yielded to a new taste leading less to creative work than to an eclectic treatment." They hardened into an orthodoxy, so that a little later only the bishop might plan the church.



THE EARLY GEORGIAN PERIOD (1720-1750):
PRIOR PARK, BATH.

Characteristics—Design more academic and less free; exteriors generally quiet, but somewhat heavy and massive; extensive use of rustication; interiors rich and often florid.

(From "English Architecture at a Glance.")

The plan where the dome is architecturally dominant is a characteristic of Armenian work, whence it spread later to those communities which were particularly within the sphere of influence of Byzantium. The stone barrel vault is probably to be attributed to Mesopotamia. Both types react on one another. For some centuries after the state acceptance of Christianity, the Western church clung to the wooden-roofed basilica form; the Eastern to the dome and vault. But in time the Western church takes over the barrel vault, while north-western Europe, perhaps with the intermediary of Scandinavian wooden churches, develops the barrel vault into the ribbed vault of mediæval architecture. As early as the end of the tenth century the cathedral of Ani in Armenia shows in its articulated piers, pointed arches, and other details so close a resemblance to Gothic that it has generally (but according to our author, quite erroneously) been accounted for by the hypothesis of a later rebuilding. In his view the Crusades were but prominent episodes in a much earlier and much more continual flood of pilgrimage from Europe to the East, and it was from this vital contact that the northerners learnt the possibilities of the vaulted forms which had played so large a part in the earliest building history of Christianity.

The second half of the book is devoted to details of decoration, and there is a final chapter, written for the English edition, dealing with pre-Norman art. Many of the illustrations are both unique and interesting, and the book maintains the standard of the Oxford University Press.

W. G. N.

Scandinavian Art.

Nordisk Kunst. By JENS THIIIS. Christiania and Copenhagen: Gyldendalske Boghandel Nordisk Forlag. La. 4to, pp. viii + 238. Illus.

L'Art Norvégien Contemporain. By G. VIDALENC. Paris: Librairie Félix Alcan. Cr. 8vo, pp. 124. Illus.

"Nordisk Kunst" is a handsomely printed volume of collected papers on Scandinavian art by Jens Thiis, the Director of the Norwegian National Gallery at Christiania. It is well supplied with illustrations of the painting and sculpture of Norway, Sweden, and Denmark; of the restoration of Trondhjem cathedral, and of Ferdinand Boberg's exhibition buildings at Stockholm in 1909 with their plentiful decorations based on Early Scandinavian design. There are also illustrations of certain ceramic and decorative works of the artists Joakim Skovgaard and Thorvald Bindesbøll, regarded as the counterpart of those of William Morris and the Pre-Raphaelite movement.

"L'Art Norvégien Contemporain" is a volume of the series "Art et Esthétique," and its author, G. Vidalenc, is responsible for another number of the series on "William Morris." It gives a comprehensive survey of Norwegian architecture, sculpture, and painting. As architects, Arneberg, Poulsson, Astrup, and Nordhagen emerge; as sculptor, Vigeland; as painters, Dahl, Gude, Werenskjold, Munthe, and Munch. There are others and the sum of the work of the whole is considerable.

Norwegian architecture suffers under the disability of a tradition of wood, and the value of any buildings of any other material has been discounted by the difficulties of transport of granite and other stable materials. Modern Norwegian architecture dates from the middle of the nineteenth century, since when a more general European fashion has set in, but always with the substructures of granite, schist, or some other equally impervious material for the withstanding of the damp occasioned by long-lying accumulations of snow. Domestic architecture is generally of a simple character, but the more recent houses are making more pretension to elegance.

In Gustave Vigeland Norway possesses one of the greatest sculptors of the time. He has a monumental mind, and his great Fountain and his relief Hell denote him an artist of high imaginative powers. The former work is an elaborate series of decorative groups of men, women and children, and trees, on a wall of some fourteen sections carrying haut-reliefs and forming the basin. This is built on a base with steps, and surmounted by a final group of figures supporting a rudely-hewn cistern. The work is an epitome of life and a monument to Pantheism.

The relief Hell is a large bronze, filled with figures carefully wrought and passing before a seated Satan. Vigeland's other work includes statues, busts, and large independent reliefs.

Erik Werenskjold is less universal in his talents: he has made a portrait of a pianiste which invites comparison with Whistler's "Mother," and has embodied the somewhat grim humour of the North and other national characteristics in many pictures and illustrations. Johan Christian Dahl represents the pioneer work of last century and has painted many fine landscapes. Munthe is a landscapist too and a maker of decorative paintings, and Munch, as a landscape painter and as a figure painter, leans to the mystical, while Gude represents the older-fashioned naturalists.

In Sweden there is more and older art, for architecture and the general culture of painting and sculpture have been pursued contemporaneously with general European development. When native talent was unavailable English, French, and German artists were always called in, but indigenous genius often manifested itself and great architects followed, whose works are worthy to be compared with the cathedrals and royal palaces of earlier centuries. The sculptors number amongst them Carl Milles, Carl Eldh, and Christian Eriksson, but these are not dealt with by the author of "Nordisk Kunst" although some account is given of the Thielske Gallery in Stockholm in which their works appear. Jens Thiis gives a good account of the Swedish painters, and Anders Zorn comes to the front at once, not only as an etcher, not only as an artist in the nude, but as the fine portraitist and landscapist; as the great colourist on modern lines; in fact as the great artist he undoubtedly was. Other painters and etchers dealt with are the naturalist Bruno Liljefors, Richard Bergh the romanticist, and Carl Larsson, etcher among other things.

Denmark possesses a man of great talent in Jens F. Willumsen, who starting as an architect is also a sculptor, painter and decorator. He is sixty years old and only a few weeks ago exhibited no fewer than 373 works of art comprising a half-century of industry. He is by no means alone in Denmark, however, for that country contains some of the most advanced sculptors, architects, and painters of the present day in Europe. Again Jens Thiis deals mostly with the painters although incidentally with the sculptors, Vilh. Hammershoi amongst them, who is a painter of distinction, and only less important plastically. In fact the whole book is more concerned with painting than with the sister arts.

Its illustrations are many and of good size and production.

KINETON PARKES.

The Poetry of Architecture.

The Poetry of Architecture. By FRANK RUTTER. London: Hodder & Stoughton. People's Library. 2s. 6d.

This little book runs brightly through the course of architectural development from the "mastabas" of Egypt to the multiple stores of Regent Street in 180 pages. Mr. Rutter manages to find for each of the main periods of architecture a key-word which shall give his readers an idea not necessarily of what those who built were aiming at but at least of the effect which the work of these periods is likely to have on us. Thus Egypt is the age of Fear, Hellas the age of Grace, the English Renaissance the age of Elegance, and our own time the age of Memory. Some such aid to mental indexing is undoubtedly useful in a small book of this kind, though it lends itself fatally to that form of facile ticketing which is one of the most serious defects of those who are educated to read but not to think. There must of necessity be something a little breathless in so rapid an adventure over so large a field. Now and then we almost seem to hear the tap of the auctioneer's appraising hammer. At the same time it is no light task that Mr. Rutter has accomplished, though we feel he was perhaps a little ill-advised to call it the "Poetry of Architecture." The title implies an altogether more leisurely, more meditative, more matured content.

W. G. N.

SOME MARBLE QUARRIES



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Meryon.

Charles Meryon. By GOESTA ECKE. Leipzig: Verlag Klinkhardt & Biermann. Large 4to, pp. ix + 44 + 60 illustrations.

There is ample evidence of genius, but little of personal joy, in this volume, and yet the etchings here reproduced are full of artistic pleasure. Their maker must have had a serene belief in line—strong, expressive, uncompromising—hard, perhaps, but never unnecessarily hard. Seeing that Meryon died mad in 1868, when he was only forty-six; that he was hungry most of his life, unfriended, his sensitiveness of soul seared with the stigma of illegitimacy, it is to be wondered at that he maintained his firm line; that he did not launch out into mad extravagances that only genius can explain and excuse. Colour-blind, he relinquished painting for pure line, and was influenced from the first by his copying of the works of the seventeenth-century master Zeeman. That was for style; for spirit he had his own brooding; for subject the fantasy of Paris. Meryon has preserved for the world a Paris that even Notre Dame with its stones, the streets with their houses, the river with its bridges, will not be able to conserve. His etchings are the essence of that Paris, and they have a more romantic and yet a graver aspect even than the Roman etchings of Piranesi, with which they are worthy to be compared. Yet with all the sombre stateliness of "Le Petit Pont," of "L'Abside de Notre Dame de Paris," of "La Morgue," of "Saint Etienne du Mont," there is always a human, not to say a homely, touch in Meryon's work: the sinister figures of "La Rue des Mauvais Garçons," the bargaining of the "Rue Pirouette aux Halles," and the sunny morning scene of "Tourelle de la rue de la Tixeranderie." There are his sea-pieces, too, for he was a sailor before he was a draughtsman; the bathing-scene of "Océanie"; the fishing of "Akaroa," which are truer, if not so romantic, as those he etched after Zeeman, and one of the illustrations in this volume is a page of drawings of sailing-boats from Meryon's sketch-book. There are also a number of portrait studies of the etcher, and a facsimile of one of his letters. The illustrations are well done, and it is comforting to observe that of the eleven authorities on Meryon quoted, five are English, the others being French. The volume is a welcome addition to the fine series of "Masters of Drawing."

K. P.

Science and Sanctity.

Science and Sanctity. A study in the Scientific Approach to Unity. By VICTOR BRANFORD. London: Leplay House and Williams & Norgate. 10s. 6d. net.

There can be few serious-minded persons who, contemplating the spectacle of life around them, are satisfied with what they see. If, as some think, the war came opportunely as a scourge to a pleasure-seeking people it would seem to have left them little better for the experience. And yet, looking beneath the surface, there are signs of a divine discontent which, if it succeeds, as it surely must, in finding ultimate expression will synthesize the various scattered forces, which at present dissipate themselves, into a saner and finer life. Leplay House is one of many contemporary movements which seek to gather together some of these diverse forces and aspirations and to get them to work along productive channels. It seeks, especially, to relate theory with practice in the sphere of sociology. For long enough sociology has been an abstract study for pedants; it is now to become the keystone of the new order, and this book, the latest of a series, endeavours to show how the diverse forces of science, religion, and art may be made subservient to a glorious unity. The ambition is a fine one and must surely commend itself to all who sense the waste and lack of harmony around them.

Waste, indeed, is perhaps the greatest evil of the day, not only the waste of endeavour and aspiration, but the waste of material things. And ruin faces any country that scorns the decencies of frugality and thrift. Whatever economic explanations may be given for our immense unemployment and consequent distress, there can be no doubt that our persistent refusal as a nation to cultivate these supreme qualities is the cause of much of it.

Of the signs and portents of better things few have more significance than the movement which we know as Town Planning. Not only is it by far the most important, but it is the one which seems to epitomize all that is best to-day, and moreover, it has its origins in sociology. Mr. Branford realizes all this and has much to say about Regional Planning and the war-time activities of the R.I.B.A. in connection therewith. He

(Continued on p. xxxvi.)

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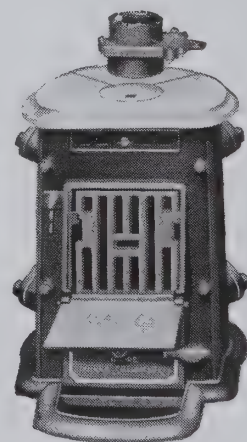
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THE PIAZZA NAVONA, ROME.

From an Original Water-colour by W. Walcot, R.E., F.R.I.B.A.

THE Piazza Navona is the site on which once stood the Stadium built by Domitian and restored by Alexander Severus. Ruins of its arches can still be traced beneath the Church of St. Agnes, the building seen to the left in Mr. Walcot's fine picture. The area of the Piazza extends to about $4\frac{1}{2}$ English acres, and the Stadium could accommodate 33,000 spectators.

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THE ARCHITECTURAL REVIEW.

realizes, moreover, that such work, if it is to be of real value, must be the outcome of personal out-of-doors study and observation. The gradual growth and development of our organization must be traced at first hand, from the sea-coast up the valleys, noting the fisherman, the sea-borne commerce, the peasant thrusting the shepherd higher up the hillside, and finally the miner, the prototype of most of our urban dwellers. The different town organizations must be observed; the market town, the sea-port, the recreational town, first how and why they have developed in the past and how their future destiny can best be controlled. For the purpose of such observation he outlines a tour along the Salisbury Avon and the Thames. It is a fine suggestion, and one which ought seriously to be adopted by some of our architectural schools as a vacation study for those taking a post-graduate course in town planning.

"Science and Sanctity" contains much food for thought, but Mr. Branford has the unfortunate knack of making it unpleasantly indigestible by his strange vocabulary. What, for instance, are we to make of such words as "optimum," "bionomics," "technodrama," "fragmentation," and a host of other equally cacophonous and quite unnecessary neologisms? H. J. B.

The Evolution of Northern Art.

Die Altnordische Kunst. By F. ADAMA VAN SCHELTEMA. Berlin: Mauritius Verlag. Large 8vo, pp. xvi + 252. Illus. 108.

This exhaustive and admirably-written work deals with the great problem of the historical evolution of northern art from the ethnological and from the artistic points of view. The first chapter deals with absolute origins of the artistic expression, tracing it from the primal natural impulse found in primitive man as it exists still, and is found in children. Its indications from palæolithic sources are illustrated and followed up by illustrations of the evolution from naturalistic representation to pattern which received encouragement from the making of vessels, tools and other objects which invited ornamentation. The neolithic pottery shown is highly instructive, and its development into the region of polychromy marks a most important stage. In the vessels of the bronze age decoration becomes

further organized and the use of the spiral spreads broadcast among the different tribes of the northern regions resulting in the great advance made by Celtic art in stone as well as metal. The spiral, the V shape, the notch, and natural forms are the main motives used by the primitive designers, and they resulted in the production of the magnificent gold, silver, bronze, and iron ornaments of the more sophisticated craftsmen of Sweden and North Germany and other localities where they were produced in later centuries. Use and beauty were combined—the pots and later metal drinking vessels, the tools and weapons, all bore the impress of the undying and determined desire of artistic expression in man. But there was another factor—vanity, not only a feminine trait, but indulged in largely by men. This was the incentive to the fabrication of all the splendid personal ornaments in prehistoric work, as indeed it was to the much later historic work lavished on armour and arms worn by men in their displays of prowess before women. The other motive was religious, but in early northern art this was less fecund than in the primitive savage art of the peoples farther south. The art of architecture only emerged slowly. It was the earliest art because when man tired of cave-life he built rude dwellings, but the decorations of such were less advanced than the crafts which he practised within and without those dwellings. The time came, however, when the constructive faculty in the brain of man developed, and then his decorative faculty, love of ornaments and pride came even more into play. All these things, and their evolution, their extraordinary progressive character, are traced clearly by the author of this generous book. An index is badly needed.

KINETON PARKES.

Books of the Month.


THE BRASSES OF OUR HOMELAND CHURCHES. By W. E. GAWTHORP. London: The Homeland Association. Price 4s. 6d. net.

THE ITALIAN LAKES. By GABRIEL FAURE. London: The Medici Society.

ISLAMIC ARCHITECTURE. By Prof. SATTAR KHEIRI. London: John Tiranti & Co.

ABRAHAM SWAN: SOME EIGHTEENTH-CENTURY DESIGNS FOR INTERIOR DECORATION. With a Foreword by ARTHUR STRATTON. London: John Tiranti & Co.

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A Competition of Industrial Designs.

In order to encourage the study of designs for industrial purposes, the Royal Society of Arts have decided to hold annual competitions. The first competition will take place in June 1924. It will be open to two classes—(a) Students in British Schools of Art, and (b) all British subjects. The subjects of competition will be the same for both classes of candidates, but in considering the work the judges will bear in mind to which class the competitors belong.

The competition will be divided under the following heads:—(1) Architectural decoration; (2) textiles; (3) furniture; (4) book production; (5) pottery and glass; (6) miscellaneous.

Particulars of the subjects prescribed in each section, together with the prizes offered in connection therewith, will be found below. The Council reserve the right of withholding any or all of the prizes offered.

The judges will be appointed by the Council of the Royal Society of Arts on the recommendation of the various sectional committees. In making the awards, it shall be an essential condition that the designs approved are suitable for the materials for which they are intended.

The Society will confer its diploma on any candidate whose work shows exceptional artistic ability and practical knowledge of the materials and processes of his trade.

After the awards have been made, a number of selected designs will be exhibited, by the kind permission of the director, at the Victoria and Albert Museum, South Kensington, and subsequently at suitable centres in the provinces, where they will be brought to the notice of manufacturers likely to be especially interested in them.

The first competition will be held in June 1924. Intending competitors must communicate between 1 and 15 May with the Secretary of the Royal Society of Arts, who will supply them with the necessary forms, labels, and instructions for the dispatch of their designs to the Victoria and Albert Museum. No designs must be sent to the Royal Society of Arts. Candidates will be

required to pay for the carriage of their works to and from the place of exhibition.

Designs must be mounted, not rolled up, so that they may be exhibited on a flat surface.

All possible care will be taken of the designs, but the Council accept no responsibility for injury or loss.

The following are the subjects of competition in the various sections in 1924:—

TEXTILES.

The subjects of competition are designs for the following: (1) Carpets and rugs; moquettes; floor coverings—linoleum and floor cloths. (2) Tapestries; damasks, brocades, and figured velvets for furniture and decoration. (3) Printed fabrics for hangings and furniture; printed fabrics for dress. (4) Vestments; church fabrics, including altar frontals, etc. (5) Dress brocades and fancy dress fabrics. (6) Lace; lace curtains; embroidery; open work. (7) Handkerchiefs; tie silks and mufflers; ribbons and other narrow goods. (8) Bedspreads; table damasks; cushion squares; tea cosies, etc.

Candidates may submit designs for any or all of the items in any or all of the foregoing groups.

Prizes offered: The contributions to the prize fund are sufficient to allow of the award of one, or possibly more, travelling scholarships to candidates of outstanding ability. The course of study to be followed by the successful candidates will be decided after consultation between them and the judges.

Money prizes of not less than £10 10s. each will be awarded in each of the groups (1) to (8) at the discretion of the judges.

FURNITURE.

The subjects of competition are as follows: (1) Designs for the complete furniture of a modern dining-room decorated in Adam style; (2) designs for the complete furniture of a modern bedroom, without reference to traditional style; (3) designs for the

(Continued on p. x1.)

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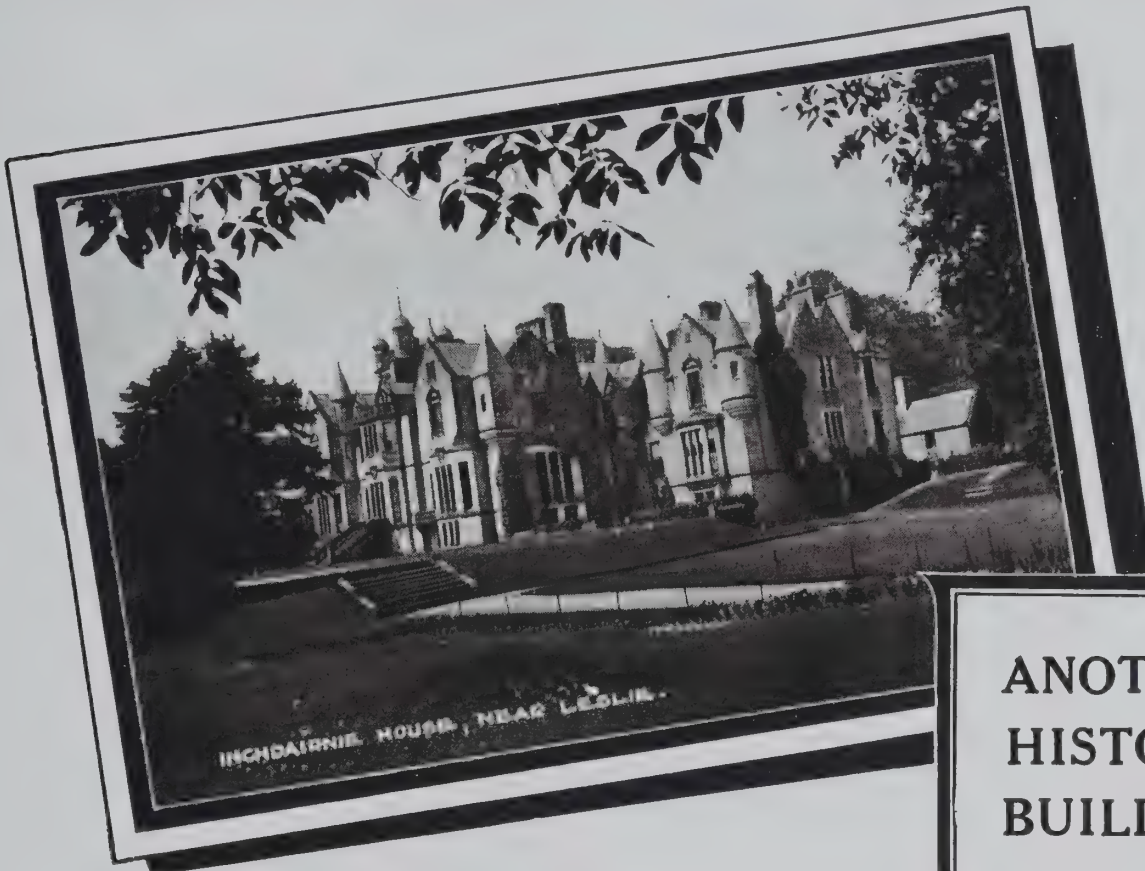
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complete furniture of a modern sitting-room, without reference to traditional style; (4) designs for a dresser, table, and chair suitable for a working-man's living-room; (5) design for a toilet table in a simple style; (6) design for a bookcase 6 ft. long; (7) design for a broadcasting cabinet or a gramophone cabinet; (8) designs for a garden table, seat, and chair.

Prizes offered: A travelling scholarship of £125 is offered for the best set of designs submitted in groups (1) to (3).

A prize of £10 is also offered for the best set of designs in each of the groups (1) to (3), and a prize of £5 for the best design in each of the groups (4) to (7).

BOOK PRODUCTION.

The subjects of competition are as follows: (1) Design for a new type-face (12-point pica, roman, not italic), including alphabets in capitals and lower case, figures and punctuation marks. The size of the drawings to be not less than four, and not more than five, diameters. (2) Designs for either or both of the following: (a) a title-page entirely set from type, with or without printers' ornaments; (b) a title-page partly decorated. The title-pages to be taken from any or all of the following: (a) "The History of Tom Jones, a Foundling," by Henry Fielding (size, demy octavo); (b) "On the Morning of Christ's Nativity," by John Milton (size, crown quarto); (c) A scientific paper (size, demy octavo). The copy in each case will be supplied by the Royal Society of Arts. (3) Designs for three pages of text, with chapter heading, from any or all of the books enumerated in section 2 above, and in the sizes respectively indicated there.

The copy for (c) will be supplied by the Royal Society of Arts. (4) Designs for any or all of the following: (a) A line illustration; (b) a colour illustration. (The subject of the design must be taken from a well-known book, e.g., one included in the "World's Classics" or "Everyman's Library.") The size of the design must not exceed 12 in. by 10 in. (5) Design for an end or cover paper. (6) Design for a binding for "The Water Babies," by Charles Kingsley, in (a) cloth (blocked), and/or (b) leather (tooled).

Prizes offered: A prize of not less than £10 10s. is offered for each of the subjects set forth above.

POTTERY AND GLASS.

The subjects for competition are as follows—CHINA: (1) Designs for a teacup and saucer, with decoration suitable for either engraving, enamelling, or lithographing; with or without gilding, and with or without grounds. EARTHENWARE: (2) Designs for a dinner plate and vegetable dish, with decoration suitable for either engraving, enamelling, or lithography; with or without gilding. GLASS: (3) Designs for a service of glass (i.e., a wine-glass, a tumbler, and a decanter) in plain form or with decoration suitable for etching, engraving, or cutting. (4) A design for either a flower vase or a flower bowl for table decoration, either a plain form or with decoration suitable for cutting. (5) A design for a dish or bowl in pressed glass.

Prizes offered: First prizes of not less than £10 10s. each will be offered in connexion with each of the groups (1) to (5). The copyright of the designs will remain the property of the successful candidates, who will also be afforded special facilities for selling their designs to the manufacturers' associations interested.

MISCELLANEOUS.

CADBURY BOURNVILLE TRAVELLING SCHOLARSHIP.

Messrs. Cadbury Brothers, Ltd., offer a Cadbury Bournville Travelling Scholarship of £50 in each of the four years 1924-7. The winner will be required to travel on the Continent of Europe for the development of his or her art.

The subjects for competition are any or all of the following: (1) A poster; (2) an illustration for the Press; (3) a pictorial design for a box lid.

SPECIAL PRIZES FOR CHOCOLATE BOX DESIGNS.

Messrs. J. S. Fry and Sons, Ltd., of Bristol, offer the under-mentioned prizes for designs for chocolate boxes: (1) A design in four or five colours suitable for the lid of a display box, including lettering. The subject of the design of label to be appropriate to the proposed title. Size not to exceed 11 in. by 7 in. First prize, £25; second prize, £10. (2) A colour-design adapted for the cover of a 1 lb. box with side panels. Size not to exceed—top panel, 8 in. by 6 in.; side panel, 1½ in. deep. First prize, £25; second prize, £10. (3) A design in colours appropriate to

(Continued on p. xlii.)

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THE ARCHITECTURAL REVIEW.

the name "Somerdale." Size not to exceed 11 in. by 7 in. Special attention to be given to the style of lettering. First prize, £25; second prize, £10.

The awards will be subject to the undermentioned conditions: (a) The judges to be appointed shall be three in number, of whom two shall be appointed by the Royal Society of Arts and one by Messrs. J. S. Fry and Sons, Ltd.; (b) the prize-winning designs shall be the property of Messrs. J. S. Fry and Sons, Ltd.;

(c) the designs submitted should be of a character that would be understood and appreciated by the general public; (d) Messrs. J. S. Fry and Sons, Ltd., will supply dummy boxes required.

"OWEN JONES" PRIZES.

In addition to the prizes mentioned above, the Council offer six bronze medals under the "Owen Jones" Trust to candidates in class (a) students in British Schools of Art.

TRADE AND CRAFT.

Domestic Electric Light Fittings.

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A new catalogue, No. F 3132, has just been issued, in which these fittings are fully described and illustrated, and from this list, and from an inspection of the fittings at the showrooms of the G.E.C., Magnet House, it may be gathered that the "Gecofix" range presents an attractive line for the electrical dealer.

We are informed that every item in the catalogue is manufactured by the same craftsmen and designed by the same artists, who are responsible for the production of the company's more elaborate and expensive electric-light fittings.

The range includes pendants, hall lanterns, semi-indirect fittings, dining-room pendants, dressing-table pendants, brackets and electroliers, together with a selection of artistic table standards, silk shades, and ornamental glassware.

Country House Sewerage Purification.

A new booklet has just been issued by Messrs. Tuke and Bell, Ltd., 27 Lincoln's Inn Fields, dealing with country house sewerage purification.

This booklet describes the advantages gained by a scientific purification plant over the old-fashioned cesspool, and contains descriptions of different schemes which may be installed at moderate cost in country hospitals, factories, houses, camps, or cottages, etc., where there is no connection with a main drain. In some cases an existing cesspool may be utilized in conjunction with a purification plant for purposes of economy. A list of country installations is appended. Anyone desiring to obtain further particulars may apply to Messrs. Tuke and Bell, who will have pleasure in forwarding a copy of this booklet.

"The Better Way."

An illustrated booklet entitled "The Better Way" (dealing with "Maxweld" guaranteed fabric) was one of several interesting examples of advertising literature at the Public Works Exhibition. Municipal engineers, surveyors, and all concerned with the modern road and its construction will find much of relevance in

(Continued on p. xlv.)

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THE CONSIDERATION OF STYLE



Plate I

TUSCAN

January 1924

Associated with the column from which all character has been eliminated, this style is useful for simple interior effects. One of the few suitable fittings is illustrated here.

FARADAY & SON, LTD.

146-150 Wardour Street, W.

this little survey of present-day problems and their approach. The booklet is issued by Messrs. Richard Hill & Co., Ltd., reinforced concrete engineers, of Middlesbrough and London, and indicates briefly, but convincingly, the evolution of road transport and its incidence to modern practice in highway engineering. The burden of the modern road is emphasized by statistics, and the employment of reinforced concrete as a solution to the problem of wear and tear is broadly outlined. The booklet is illustrated by photographic views and descriptions of actual work where "Maxweld" guaranteed reinforcing fabric is employed. Tables are appended listing a complete range of strengths, spacings, dimensions, and prices of "Maxweld" fabric, and these should be of considerable assistance for purposes of estimating and ordering.

"The Better Way" is part of a useful scheme of propaganda issued by the makers of "Maxweld," and has a special significance in view of the growing employment of reinforced concrete as a paving and constructional medium. A complete series of explanatory pamphlets bearing on the use of reinforcement were featured on their stand at the exhibition, and practical demonstration of their speciality is afforded by actual examples of the fabric. This is produced both in single layer and double layer form, and is available either in rolled mild steel to British standard specification or in high-tensile cold-drawn steel. In each case the mesh is electrically welded by patent process, and it is claimed that the resulting welds are practically impossible to fracture and will, in fact, stand an even greater strain than the wire itself. The essentials of a successful reinforcing mesh enumerated in "The Better Way" are completely illustrated in the fabric exhibited. The mesh is essentially simple in design, and its accurate spacing is automatically guaranteed by the method of its making. These factors assure the fulfilment of the primary purpose of a road reinforcement by the even distribution of support over the entire area of the surface. "Maxweld" has been successfully employed in conjunction with various types of road surface, and is giving good service on heavy traffic sections in different parts of the country.



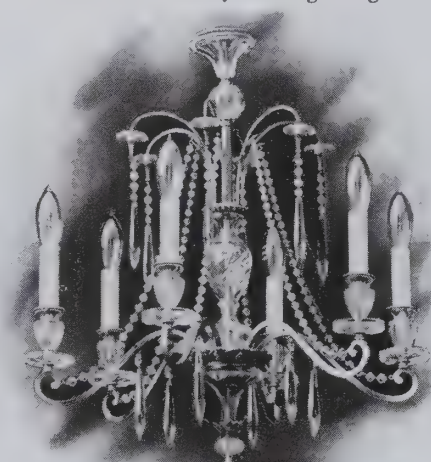
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Electricity as a means of heating and lighting is gaining in favour every day, and many owners of property who have not hitherto enjoyed its advantages and conveniences, are now seriously thinking of having an electrical installation. As a natural sequence to this popularity there are, from both industrial

(Continued on p. xlv.)

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THE ARCHITECTURAL REVIEW.

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For Winterfield, Melbury Abbas, Dorset, Messrs. Norman and Sons, of Blandford, were the contractors. The radiator work and the domestic hot-water supply were carried out by Messrs. Wontner-Smith, Gray & Co., of London, the electric lighting by F. H. Wheeler, of Victoria Street, S.W., Messrs. J. Mullins and Sons, of Bath, being called in to advise on the general water supply and rain work. The roofs were covered with slates from the Old Delabole quarry, laid in diminishing courses. Great trouble was taken with the colouring of these slates, which were selected in varying tones to harmonize with the sandstone and the surrounding downland.

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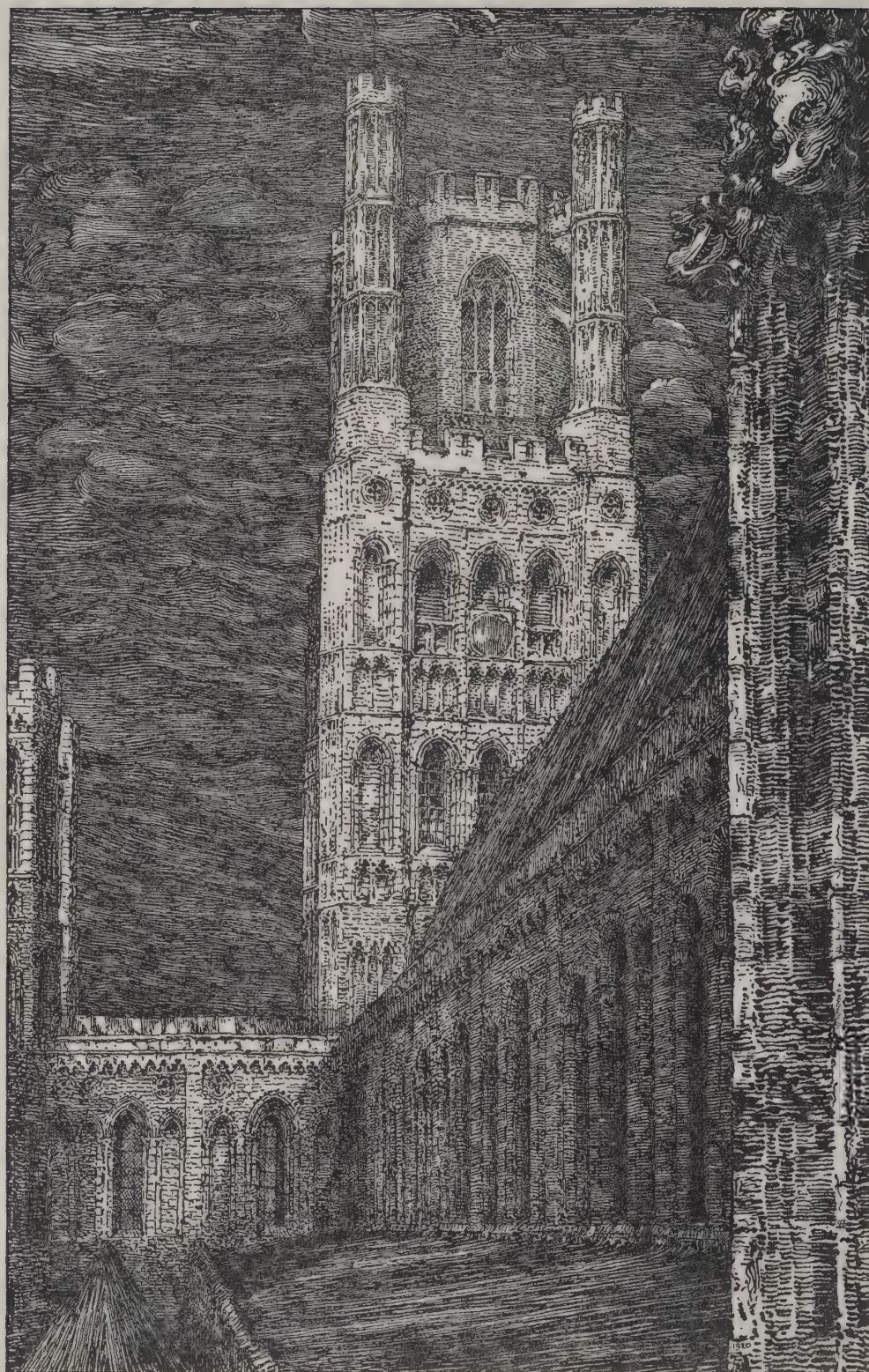


Plate I.

February 1924.

ELY CATHEDRAL.

From a pen-and-ink drawing by Professor Beresford Pite.

Bases of Criticism.

I.—Citizen and Artist.

NOW that architecture, albeit with some coyness and hesitation, has taken the public Press to its bosom, and is already congratulating itself on what it terms the growing interest of the cultured public in the mistress art, it is perhaps expedient to curb our enthusiasm a little, and consider more closely what is involved in this alliance. The Press is a loud speaker, and its loudness is its essential attribute. The quality of the message which it broadcasts is an accident, and depends on the information and wisdom of those who direct a particular paper. There is, for example, certainly one daily journal which feels it has deserved well of the profession when it can publish a snappy half column giving details of size, accommodation, and cost of some prominent work, illustrated by photographs of a staircase or a doorway and of the architect responsible for the design. So pleased, indeed, is it on these occasions that it sends the profession blue-pencilled copies of such numbers gratuitously. Others, again, delight in the intimate personal touch, and after a paragraph, for example, describing last Thursday's lunch of the Countess of Southdown, go on perhaps on these lines :—

"By the way, in conversation at Murray's last night with Mr. K., the well-known architect, whose public-spirited action in purchasing Big Ben to save it from the advertiser has been very generally appreciated, he told me that he invariably works in plus-fours when designing country houses. He feels that it gives the right atmosphere, and atmosphere is everything."

No doubt the Press is right in supposing that most of us like nothing better than to hear how those live whom we know by name. We like to have these vivid personal traits revealed. It helps us to feel that everyone else is really rather like ourselves. And if barristers and actresses and Cabinet Ministers are fair game, by all means include architects.

But none of these things has any bearing on architecture. What we want the public Press to be after is the conscience of the citizen at large, so that he will at the lowest be intolerant of such planning muddles as the approach to Victoria Station, of such bad manners as the façades of Fleet Street or Ludgate Circus, scrawled over with vicious lettering, and generally of dirt and muddle-headedness and meanness and greed all about our cities; and that he may perhaps be so moved to open his eyes that he will help us, whose business it is to make new things about the country, to a better understanding of what we do. For we are bound and tied to our fellows. No artist (that is a man who produces something out of nothing for the soul of man to delight in) and least of all an architect, can plough his furrow all alone. He must be in touch with the needs of his generation. And here, for the moment, we are not writing of material needs, of so much area of plate-glass, of so much saving of housework, but of needs which are inarticulate, but none the less are to be met and satisfied, of the mother's longing for a home, the crowd's hunger for a pageant of heaped merchandise.

"What is wrong with modern architecture," writes "The Times Literary Supplement," "is the fact that it has become subject to vanity. . . . Its chief mission is to advertise the wealth of department stores, the correct ecclesiastical brand of certain churches, the right 'taste' of a class of newly-rich house-builders." As a matter of fact, all architecture has been subject, as is mankind, to outbursts of this sort. The very Angel Choir of Lincoln was built out of a brave kind of swagger, to make a better display for the shrine of the little murdered St. Hugh. This old theory of an age of aspiration and piety succeeded by an age of hard-mouthed vulgarity is unsound and unhistorical. The human barometer varies by years rather than by epochs. If the Middle Ages fought for the Holy Land, our own generation and our own time has no less had its crusade in what at least it believed was a sacred cause.

We are all mixed up, as ever we were, of nobility and meanness, and panic and valour. And in all things the artist must interpret his time, making, if he is an artist, a little better what is given him, so that vulgarity may be sweetened to pageantry, and meanness, perhaps, lifted up into a lean simplicity. And he needs the understanding and help of the Press. For what it says the citizen wants, he often comes in time to want.

The public Press, then, can help architecture best, not by engaging one who is ignorant or uninterested to write criticisms of architecture. Such an one will either take refuge in precedent and preach the past to those whose eyes are set on the future, or encourage what is unusual or bizarre as an escape from what to a journalist may seem dull and indifferent "copy." But if it can, day after day, or month after month, say a little good about good things, and make each reader feel a little indignant, and also a little personally responsible for obviously bad things, then we shall feel that things are on the right lines.

Meanwhile it lies with us, as architects, to make an attempt to clear up a good deal of mental lumber and try to lay bare, as well as we can, our own bases of criticism. For we can no longer, with the Palladians, run to Vitruvius, nor with those who in the last century oddly enough made Gothic classic, to the "most eminent examples of Pointed Christian"; nor yet feel that the creed of the Beaux Arts is altogether established by the works of its disciples. Yet, as critics, we carry an artillery oddly full of survivals from elsewhere, "expression of plan" from Paris, "structural functions" from Viollet-le-Duc, "honesty of materials" from Ruskin; and find ourselves faced by many styles, among which the two most conspicuously in the front rank to-day are:—"neo-Grec," handed down by Stuart and Revett by way of Elmes and Cockerell to Professor Reilly; and "neo-Italian-Renaissance," passed on by McKim to his successors in the opulent field of America.

We shall try, in succeeding papers, to deal with these subjects under the headings: "Expression," "Paint and Stucco," "Styles," and so on; and hope to remove at least a shovelful of lumber from the bases of criticism.

W. G. N.

Contemporary British Sculpture.

I.—The Older School.

THE art of a period can be best studied by its representative examples and exemplars. Such a method does not imply that art and artists unnamed are negligible by any manner of means. The detailed general is probably more expressive in time as well as greater in space than the particular, and the making of a summary is a difficult essay in the art of leaving out—always a dangerous and, indeed, a desperate enterprise. Such a dilemma has to be faced even in descriptive criticism.

In the history of British sculpture of the last fifty years—the half century since the too early loss of Stevens—the two most important deaths are those of Sir Thomas Brock and Havard Thomas, for both of these artists are of major interest. The fact that both occurred as late as 1922 is indicative of the fact that this sculpture is a matter of very recent growth; a matter really of a couple of generations, for no sculptor has died in England since Stevens who could be compared with either Brock or Thomas. It is astonishing that the former, whose birth occurred in 1847, should have so immediately founded, on the base afforded by Stevens, the modern British school. In point of fact, he was a man with the plastic sense very highly developed, and with a fine appreciation of the real beauty of classic work as distinct from an acquiescence in the prevailing vogue of the neo-classic. Certainly Foley, his master, was better than anyone else of the period, except Stevens, and had the most influence, for Alfred Stevens was too little known and too much neglected to exercise much power at that time. But it was not due to Foley's talents that Brock renovated the art and practised it so respectably throughout a most difficult time, but rather to his own artistic sense supported by a character that was uncompromising and businesslike, and by the fact that he was a prodigious worker; and there is the further collective factor that in the eighteen-sixties the general revival of British art had definitely commenced in its painting, and prepared the way for the plastic revival.

Havard Thomas was quite a different type; more that of the complete artist, as generally accepted. Uncompromising too, but from an entirely different standpoint, as his concern was for classical distinction as against commonness. He fled to Italy and comparative isolation to achieve his aim, and he succeeded. He was a sculptor with a passion for quality and a skill in acquiring it and achieving it. In a sense he was our most complete direct worker, for he worked at his bronzes for the perfecting of their surfaces, as he worked on marble for the same purpose. What he did in this direction may be studied in the beautiful statue in bronze—*Lycidas*—and the half figure of *Mrs. Asher Wertheimer* in marble, both at the Tate Gallery, and in his equally beautiful *Thyrsis*. His influence has been much less pronounced than Brock's, but is more important artistically, for there was but one Havard Thomas, while there are happily still living distinguished sculptors who in some

respects, if not wholly, are in advance of Brock's practice, and it is interesting to regard the situation as Brock and Havard Thomas left it.

The value of a work of art is the sum total of the interest it arouses, not the mere carnal satisfaction it affords. It has to be admitted that British sculpture is largely concerned with the latter proposition, and that is all that is the matter with it intrinsically. But to take it for what it is: how decorative; in what good taste; traditional and not unduly neo-classical; concerned with well-known and even well-worn themes; classical allusions; simple allegories; obvious statements, all matters of the greatest use, and of considerable value. How well-studied from the life, anatomical, true, and cunning most British sculpture is.

British sculpture of to-day has thrown aside the ineffable futilities of the long Victorian period, with its ignorance of the one great British sculptor, Stevens, whose work presents almost every good feature of the school. British sculpture is still traditional, as Stevens was; still in love with the Renaissance as Stevens was, even more than with the Greek; still decorous as Stevens was, and it still lacks inspiration as do also most of the other schools of sculpture of the day.

It is without doubt unfortunate that the two most considerable sculptural monuments in London should be the Albert Memorial and the Victoria Memorial. It is difficult to get the uninitiated to understand that although some details may merit approval, the sum of these may result in tawdriness, vulgarity, ostentation, and the commonplace. There are good details in both these monuments; in the whole neither is good. The only satisfaction there is about them lies in the fact that the monument to Queen Victoria is a great advance on that to her consort, but it is not inspired, either plastically or architectonically.

All other monuments in London, and, indeed, in Great Britain, are less ostentatious, some are less common; above all they are less bulky, and among them here and there are works that far surpass them in sculptural quality.

Sir Hamo Thornycroft is as well represented publicly as any sculptor; there is his *Dean Colet* at St. Paul's School, his *Cromwell* at Westminster, his *Kiss*, and *Teucer* at the Tate; his fine naturalistic study of the *Man with the Scythe* is at the Liverpool Art Gallery. His latest statue in bronze is for the *Luton War Memorial*, a nine-feet draped statue of *Courage*, on a high pylon designed by Sir Reginald Blomfield.

When, as a student at the Royal Academy, Thornycroft won the Gold Medal, his runner-up was Alfred Gilbert, who was five years his junior and recognized by everyone as a genius.

Alfred Gilbert has hidden himself away at Bruges and I do not think he ever comes to England. Sometimes he goes to Brussels to his bronze-casters and sometimes, as last year, he visits his beloved Rome. It was in Rome that he spent some struggling but happy years. During his time in Rome

he made many visits to the great works of Renaissance art in Florence and elsewhere, and became possessed with a passion for ornament which persisted and grew to extravagant proportions. After many vicissitudes, his *Kiss of Victory* emerged as his first considerable work and his next was his *Perseus Arming*. Nearly all his subjects he has found amongst Renaissance work, but subject has mattered little to him, it has been the treatment in which he has been chiefly interested.

Seven years later he left Rome and returned to London and worked with Boehm. His well-known *Comedy and Tragedy* was inspired by the reverses and raptures of his own life and his love of the theatre, and he regarded its completion as a closing down of his past years.

Gilbert's most elaborate work in ornamental sculpture is the Duke of Clarence Tomb in the Albert Chapel, Windsor. On this he has lavished floral and other ornament of a most ornate description. It is overloaded with it, but it is what he loves. There is no sculptor in the British school who approaches him in this respect although there are quite a number who have tried.

In the Victoria and Albert Museum there are *Comedy and Tragedy*, *Icarus*, *Victory*, and the *Offering to Hymen*; and at the Fine Art Society may be seen among others three

little-known small works, which the artist executed for the Russell Memorial in the Duke of Bedford's Chapel at Cheyne, but never used, as he thought he had detail enough. They are three eloquent little subjects of Faith, Hope, and Charity. The *Enchanted Chair* is another work of exceptional interest. To speak of the Shaftesbury Fountain in Piccadilly Circus and its squalid condition would be heartbreaking. This fine and representative work of the decorative British School should forthwith be removed to either the Green or St. James's Park: its present position is impossible.

Two distinguished exponents of ornamental sculpture of the Gilbert persuasion are Sir George Frampton and W. Reynolds-Stephens. Sir George Frampton is five years younger than Gilbert; a thorough-going adherent to the decorative school. His work is often polychromatic and cryselephantine, and the important piece which made him famous in 1893 is the *Mysteriarch* of the Mitchell Memorial, Newcastle-on-Tyne. This was followed by *Lamia*, the bust with the ivory head and neck, *Guinevere*, *Dame Alice Owen*, and *St. George*. Frampton has done much metal work and has been Master of the Art Workers Guild. During the present century he has produced several public memorials in England, India, and America, at Winchester Cathedral and St. Mary's, Oxford, and his architectural work may be seen at the Glasgow Art Gallery, Lloyd's, London, and the Victoria and Albert Museum. He is one of the few British sculptors who has achieved a European reputation, and is represented at the Museum of Modern Art at Venice by his bronze "*La Belle Dame sans Merci*."

An interesting work is his bronze relief, 6 ft. long by 3 ft. 3 in. high on granite, forming the Pullar Memorial at Bridge of Allan, and other works of an architectural character are the bronze figures of the William Whiteley Memorial. His big lions in Portland stone at the new British Museum Buildings are now well known, and one of his war memorials is a granite shaft 20 ft. high bearing sculptured figures at Knowlton, in Kent.

W. Reynolds-Stephens, the President of the Royal British Sculptors Society, is another representative sculptor of the decorative school: indeed his works are always essentially decorations, done in several, often many materials, rather than pure sculpture. His "*Royal Game*" at the Tate Gallery is well known and is a typical example of his elaborate craftsmanship. A more sculptural and simpler work is the war memorial at St. Olave's School, with its inspiring upright martial figure. Architecturally, his War Memorial Reredos for an Essex church is interesting.

Gilbert Bayes is also an adherent of the school, but in his work there is noticeable a tendency to moderate the decorative element in favour of a more pronouncedly sculptural method, which is seen to great advantage in the approach to idea plastic work of his "*Unfolding of Spring*," of the 1923 Royal Academy Exhibition, a beautiful kneeling woman in marble treated naturalistically and with but slight decoration on the base. His *Lectern* in the Chapel Royal, and his "*Sigurd*," are other good examples of his style.

Alfred Gilbert's influence on the art of sculpture in England is an Italian one; a less alien influence from France has been exercised upon it by Alfred Drury; one more in accordance with British feeling, less ornate, more subdued in intention. It ran first through other channels than Drury; in point of fact Lanteri at South Kensington and Legros at the Slade School were the makers of modern



FLORENCE NIGHTINGALE.

By Arthur G. Walker

British sculpture in its most abundant manifestations, for the style that Gilbert made fashionable has been followed less widely than intensively. Drury was however subjected to another influence—he more than any other British sculptor—that of the great Frenchman Dalou.

Boehm the Hungarian was largely responsible for the general improvement of the official sculpture of the Victorian period, but, sound artist as he was, he was neither a great nor inspiring one. Dalou was both, and he inspired Alfred Drury, who was also a worshipper at the shrine of Alfred Stevens. Dalou came to England in 1871, and seven years later Drury met him, worked with him and followed him to Paris where he stayed four years.

Returning to London in 1885 he began to exhibit at the Academy with a terra-cotta—Dalou was great on terra-cotta—group, “The Triumph of Silenus,” and from that time the R.A. has seldom lacked Drury’s work. He was elected a full Academician in 1913. He is represented in the Luxembourg Museum by a bronze girl’s bust which was given by Legros. In England his works are many and they vary from anecdote to big memorial. There is a touch of Victorian sentimentality in some of the earlier ones, which later gave way, in accordance with the times, to a more assured and a little more sophisticated style, but always the suave modelling of his master; always the conventional English outlook and practice inherent in the blood; never a groping after problems, which is a phase left over for the later twentieth century British sculptors; never a grand imaginative nor illuminating outburst, which is indeed still to seek.

Drury represents the average of the best taste of his period. He is a sensible sculptor, just as a British business man is sensible; just in the same sort of way. He is no insurgent, no rebel, no prophet: he is too busy for all that, just as the British business man is too busy to bother about sculpture. Drury’s important memorials begin with the King Edward VII and Queen Victoria for Bradford and Portsmouth, of 1903. Then he made a bronze St. George for Clifton College, Bristol, the Duke of Devonshire for Eastbourne, the marble statue of Elizabeth Fry at the Central Criminal Court, also in marble the King Edward for Birmingham University, and the same subject for Aberdeen and Sheffield.

His architectural work adds greatly to the interest of London: the chief of it is to be found in the four bronze figures for Vauxhall Bridge, the decoration of the Victoria and Albert Museum entrance, and the eight groups on the War Office.

Drury’s recent work includes the War Memorials at Kidderminster; “Peace and the Future,” a pleasing subject of mother and child; at Hertford an over life-size “Red Deer,” the badge of the Hertford Regiment, a bronze St. George in Gothic armour for Malvern College, and the now well-known London Troops monument in front of the Royal Exchange.

A real glyptic sculptor, though a modeller as well, with the complete equipment of a carver in stone, wood, ivory, and marble, there are few artists with less pretension than Arthur G. Walker. His “Florence Nightingale” is not only one of the most popular statues in London, it is also one of the homeliest, and fortunately one of the best situated (in Waterloo Place). His mosaic dome in the Greek Church at Bayswater is too little known for it is difficult to get to see it. His sculptures of the “Ark of the Covenant” at Stamford Hill



ABUNDANCE: ARCHITECTURAL GROUP.

By F. Derwent Wood, R.A.

are notable, and so is his memorial to Orlando Gibbons in Westminster Abbey, and another London work is in Southwark Cathedral. His statue of Christ, at Limehouse, is one of the most living influences in modern sculpture, and his soldier at Heston Hounslow, one of the most popular. He has soldiers in several places up and down the country, and war memorials of more elaborate description, and statues of Dante, Aristotle, and St. Augustine. His ideal works are “Sleep,” “Circe,” “Wooing of Thetis,” and “The Thorn” in the Glyptotek at Copenhagen. All his pieces are thoroughly sound and he is one of the most naturalistic and least classically bound of the older men.

F. Derwent Wood is the most austere of all the artists of his period. He uses little ornament, and that of the severest character. He was under forty when elected to the Royal Academy, and under fifty when he became an Academician and began to take part in the reform-from-within movement of that body. He was a student at the Schools at South Kensington, and of Lanteri there (whose studios and chair he now occupies as Professor of Sculpture at the Royal College of Art); of Legros at the Slade School; of the Royal Academy Schools; and in 1895 he took the gold medal and travelling scholarship, exhibiting at the Salon while in Paris, and hurrying back to his beloved London to work with Brock. To work on his own, too, and as visiting master of the School of Art, Glasgow, and to do important work on railway stations and offices, and on the Fine Art Gallery there, while still under thirty.

In 1899 he had exhibited his “Dante at Ravenna” at the Academy, and from that date he has been regular in supplying the annual exhibition with some of its most important and interesting works. He settled in Chelsea and began to

make busts and statues of kings and queens; of millionaires and ministers; of ideal subjects, of studies from life thinly disguised as allegories, and exercises in the Renaissance manner. Derwent Wood has no fancies nor any regard for anything but beauty and truth. To realism and naturalism as theories he pays no attention; later developments still have his whole-hearted and withering contempt. What was good enough for Michelangelo is good enough for him; he is no adventurer back to the primitive, nor forward to the abstract. He knows the things they made in Italy during the Renaissance were good; he knows that what Alfred Stevens did was good; and he admires what Alfred Gilbert has done, but he is nearer to Stevens than Gilbert. While the latter over-indulged in ornament, Derwent Wood is a more restrained decorator; a more severe reverence for pure unbroken line is his possession.

Italian work charms him, and he revels in the rococo. He admires the eighteenth century; his statues of Wolfe at Westerham and of William Pitt—his masterpiece—at Washington, prove it. He loves his own time best of all, and has enriched it with various fine works in London, New York, and elsewhere; splendid mantelpieces, decorations for grilles and railings, garden figures and fountains, statues like Psyche in bronze at the Tate, Atalanta in marble at Manchester. He has enriched his time, too, with a magnificent set of portrait busts in marble and bronze, in addition to his portrait statues. The subjects include authors like Henry James at the Tate, and Augustine Birrell; artists like



A DETAIL OF THE GLADSTONE MEMORIAL,
EDINBURGH.

By Pittendrigh Macgillivray.

Augustus John and Ambrose McEvoy; statesmen and administrators like Lord Ripon; and scientists, professors, and engineers like Mr. Royce, whose bronze statue has just been erected in Derby.

Scotland, Wales, and Ireland have relatively fewer sculptors than England, but the number includes names no less distinguished than those of the purely English school, and the work that their bearers have contributed to Great Britain is often of the most artistic character. Some of it is to be seen in England; some of it in the countries to which the artists belong. Particular mention has to be made of Cardiff, for the magnificent sculptural memorial organized by Havard Thomas in the splendid City Hall of Lanchester and Rickards, is one of the most important events in the whole history of British sculpture. It includes no fewer than eleven marble statues by Goscombe John, Havard Thomas, Welsh sculptors; T. J. Clapperton, Scottish; Ernest Gillick, of Nottingham; Mewburn Crook, of Manchester; L. S. Merrifield, of Gloucestershire; and Henry Pegram, Henry Poole, Alfred Turner, F. W. Pomeroy, and W. W. Wagstaff, of London. The name of the late Lord Rhondda will always be honoured in the annals of British sculpture for this wonderful gift.

Dublin and Edinburgh have nothing to equal this, but the latter city has recently been enriched by several notable pieces of modern sculpture, including Pomeroy's Dr. Thomas Guthrie, which, in white marble, has lifted the famous Princes Street from darkness into light. Here, too, is the fine Gladstone Memorial, by the Scottish sculptor-painter-architect-poet, Pittendrigh Macgillivray, the most important artistic effort in public sculpture in Scotland of the period.

Born in the middle of the nineteenth century, a pupil of John Brodie and later of John Mossman, James Pittendrigh Macgillivray was destined to become the usual



YOUTH: BRONZE STATUE.

By Alfred Turner, A.R.A.

follower of the classical school, but destiny was thwarted for Macgillivray was given to thought. He wondered and wandered; he wanted to know. As he learned to model and as he learned to see the lack of meaning in his master's works, he longed to find out what there was to it.

He is the King's Sculptor in Scotland, a post revived in his honour, and he is a Royal Scottish Academician, and is responsible for the beautiful stone sculpture gallery at the home of the Academy in Princes Street, at that time the street of dismal statues, the horrors of his early years. He has ever been a restless man, finding nothing right but succeeding in getting it right before he had done struggling with it. It is this spirit which has made his sculpture different from all other Scottish work, and that distinguishes it from most English, Welsh, and Irish. An artist who thinks is bound to be a realist, and his thought is bound to show in his work. He went to France and Belgium, to Italy and Germany, and the farther he went the more he thought, until he decided that only if he thought in clay would his work in bronze and marble have life. So he modelled realistically and truly, and Scottish sculpture breathed once more and heaved again with life.

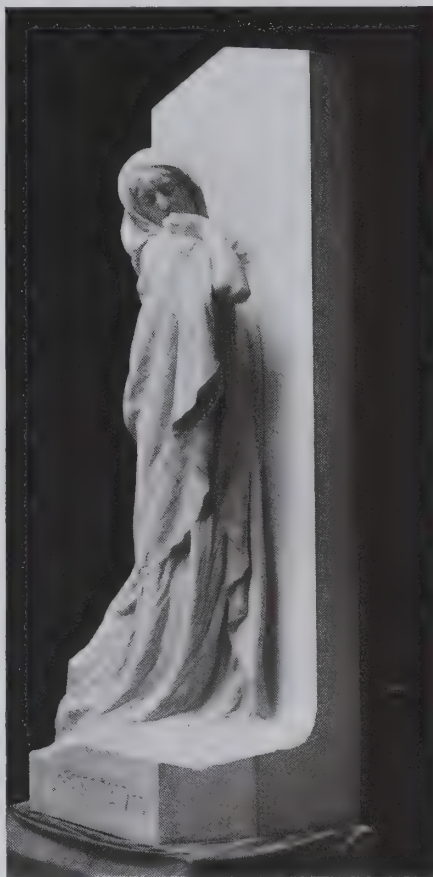
Rodin began to interest England about 1886, and this was the date when Macgillivray, who had previously been engaged in study of Barye and Mercié, was thinking of the more naturalistic aspects of sculpture. Actuated by a desire to let Great Britain know of his discoveries, he organized a fine sculpture display at the International Exhibition at Glasgow, in 1893. There were no fewer than twenty-two items by Barye, four by Meunier, five by Rodin and six by Vanderstappen, a sufficiently luscious meal for those accustomed to the dry bones of mid-nineteenth century futilities. It was also an advance on the sculpture section of the Exhibition of 1889 of which Macgillivray had also been the leading spirit. These activities had a potent effect on British sculpture.

Macgillivray's excellences, which embody his principles, are well seen in the Scottish National Memorial to Gladstone in granite and bronze. Its fine portrait statue, with its associated symbolical statuary, and its decorative details, form an exceptionally beautiful design and the four principal figures at the corners are so placed that their beauty of poise and drawing and modelling of draperies are seen to the best advantage. The architecture in every detail is the work of the sculptor. The bronze John Knox in St. Giles's Cathedral is a compact work with a definite impression of much richness, due to the studied thought which, you feel as you look at it, was lovingly lavished on it. The nine-foot bronze Burns at Irvine and the Dean Montgomery

Memorial in St. Mary's Cathedral, Edinburgh are other important monuments, while the busts of Ehrna (his daughter) and Otilie Wallace (the sculptor) are among his striking naturalistic portraits. His latest work is a more than life-size statue of Lord Byron, an outstanding piece of portrait statuary at Aberdeen Grammar School.

Sir William Goscombe John now represents the sculpture of Wales since Havard Thomas is dead, and his list of important works is as long as that of Thomas's was short. Statues, equestrian statues, memorials, ideal works, and works in metal (including the Prince of Wales's insignia) make up a formidable list. His Viscount Wolseley is on the Horse Guards' Parade, his Marquess of Salisbury and Lord Cromer are in Westminster Abbey. Sullivan is in St. Paul's, as well as the Coldstream Guards and War Correspondents; at the Tate Gallery is his "Boy at Play," and the most important of the provincial galleries in England and Wales have examples of his work, which is always representative of the now established sound British tradition.

It is not likely, unless some new man of the calibre of Alfred Stevens comes forward, that there will be much change in the near future, for the rebels are in a strong minority, while the younger men remain more or less academic, but there is always hope and room for thought. It is a greater extension that English sculpture needs; a more intelligent realization that great sculpture is not too good for human nature's daily needs. It is needed more



MARBLE TOMB FIGURE.

By Sir W. Goscombe John, R.A.

in streets and squares, and in gardens and cemeteries. (One of Goscombe John's most beautiful pieces of statuary is the marble tomb figure in Tunbridge Wells cemetery.) More sculpture is needed on buildings; the art of the architectural sculptor is vital, and if architects will realize this and take sculptors by the hand in all their works, the English school will soon be as good as any school. The works of the men I have dealt with as representing the earlier phase of the plastic art of the time can be seen on buildings, in memorials, in squares, and in museums although only to a limited extent, and this limitation should be discarded in favour of a more general and generous broadcasting of sculpture in all its forms and by all its practitioners, whether classical, realistic, or modernist. There is no need of a type so much as a nationality which shall claim the attention of the world. To the men I have mentioned is due a certain amount of regeneration of plastic and even glyptic art and the newer, the younger, artists will owe them that debt, for the progress of the new group would have been more difficult without them, and therefore less rapid. Many of them, while still remaining classical, have rejected formalism in favour of the best tradition and practice.

KINETON PARKES.

Eighteenth-Century Decorations at Saltram.

The Seat of Lord Morley.

ON the banks of the Plym where it broadens into an estuary is situated Saltram, the largest* country house in Devonshire, with wide prospects over the sea. Its peninsular position suggested comparison with Mount Edgcombe to Gilpin, who wrote: "It is Mount Edgcomb in miniature, being situated in a small peninsula, and surrounded not indeed by the sea, but by a considerable creek."† The Parker family was seated in the early-eighteenth century in the same county at Boringdon, now a farm house. John Parker married in 1725 Catherine, daughter of Lord Paulet, and Lady Catherine Parker added very largely to the old house at Saltram (portions of which are only visible from an interior court) which existed on the property when her father-in-law, George Parker, bought it from Lord Carteret in 1720.‡ In the map-room is the drawing of an elevation dedicated to Lady Catherine at Saltram, showing that the family were living there during her lifetime. Lady Catherine built "the Castle," a summer-house in the garden, for the date 1743 and the Parker and Paulett arms appear on the heads of the rain-water pipes. There is a tradition that she ordered the designs for the large building indicated on the plan in the map-room as a dower house, during her husband's illness, but the project was abandoned on his recovery. His eldest son, also John Parker, who succeeded in 1768, was created Baron Boringdon in 1784. A patron of the arts, and a friend of Sir Joshua Reynolds (who was born in the neighbouring Plymouth), Lord Boringdon was also an active politician, who went over from the Whigs to Pitt in 1780, and must have taken a keen interest in the decoration of his Devonshire house. The entrance front, which faces south, is extensive and somewhat featureless, with a pedimented centre and bays at the

* It extends 170 feet on the western side, and is 135 feet on the south and east sides.

† "Observations on the Western parts of England," 1798, p. 242.

‡ MS. notebook in the possession of Lord Morley.

angles; the massive porch by Foulston, the "first modern architect who engaged to give a classic tone to Plymouth,"* was accounted among the improvements of the early-nineteenth century. Within, the decorations, which are of two periods, are of considerable interest.

The hall and the small dining-room, which show the alliance of classical and rococo, date from 1743, when John Parker succeeded to the property. The Doric frieze, with trophies in the metopes, and the pedimented chimneypiece with small terminal figures as jambs are Palladian in treatment, but the rococo has had its way in the frame of the panel over the chimneypiece, and in the border of the large bas-relief of "Flying Mercury" in the centre of the ceiling. The figure is skilfully modelled in the manner of the Italian stucatore, Artari, Bagutti, or Vessali, who were at work at this time in great houses, and who alone were competent to introduce the human figure. The "capricious ornament" of light festoons of fruit and flowers, combined with crisp scrollwork and rococo details in the subsidiary panels and the charming low-relief panels of active children either drawing the car of Venus or at work on the arts and sciences, are also well-designed and well-finished; but the rustic sacrifice over the chimneypiece with its formal trees and English cottages in the background may have been the work of the Devonshire associate of the wandering stucatore.† There is, indeed, a tradition that Italians were at work both here and on the music-room ceiling, and moved on to Port Eliot in the same county.

The subject of the tablet of the chimneypiece (which is of painted wood), is the fable of Androcles and the Lion, which

* Foulston built the Royal Hotel and Assembly-rooms and theatre at Plymouth in 1811. The "Panorama of Plymouth" (1821), tells us that "the present possessor of Saltram has lately improved the appearance of the front by the addition of a portico erected by Mr. Foulston" (p. 276).

† Bagutti was employed at Mereworth, Vessali at Sutton Scarsdale, Artari at Houghton.



A MARBLE CHIMNEYPIECE.

Tablet: The Choice of Hercules.



A MARBLE CHIMNEYPIECE.

The frieze is carved with rustic subjects.



THE HALL (circa 1743).

was familiar in the middle years of the eighteenth century, when Æsop was a favourite source of detail to marble masons, sculptors, and wood carvers.

In the top-lighted staircase hall, where the Doric columns of the screen have returned entablatures, the rococo treatment is continued in the cove, where *amorini* are modelled at the angles, and there is also a very un-Adamic ornament of an eagle crushing a snake. The gilt lantern is, however, of late-eighteenth-century character; and on the walls are hung the classical canvases of Angelica Kauffmann—"Ulysses discovering Achilles," "Penelope hanging on Ulysses' arm," "Venus meeting Aeneas," "Hector taking leave of Andromache." It seems that Mrs. Parker, in a letter to her brother, dated August 24, 1775, mentioned several of these canvases as having been painted to order, and not content with such patronage, he "bought two more, which had been painted on commission, but left on the artist's hands.* These paintings (which are easel pictures) have dulled in colour, and seen in a mass accentuate the sentimental weakness of her work, classic in subject but not in manner, and exhibiting all the surface qualities of late-eighteenth-century design. Her vogue was immense and it was observed that engravings from her pictures sold more readily than others." Cipriani himself, as Allan Ramsay writes, "was not more admired."

The actual and projected additions and decorations by Robert Adam to Saltram are, however, the main interest of the house. In the map-room is a finished and tinted

design for the ceiling and wall decoration of the saloon,* signed by Robert Adam and dated 1758, the year in which John Parker succeeded to the estate. (There are similar designs in the Soane Museum.) There is a certain immaturity in Adam's treatment of the ceiling with its central flat (originally tinted green, now pale blue), the wide cove, originally tinted pink (which has now faded to buff) to relieve the delicate stucco detail and enriched ribs. Painted medallions are indicated, as usual with Adam, with a light blue background, and were carried out by Antonio Zucchi. The largest centre medallion is of Diana hunting, and the four small surrounding medallions are the Seasons. In the centre of the subsidiary panels of the flat are the "Death of Procris" and "Adonis leaving for the Chase"; in the cove, the triumphs of Neptune and of Thetis. There are designs for tall mirrors, dated 1771, in the Soane Museum with a cresting of sphinxes flanking a medallion head, which were carried out and are placed in the piers of the windows. The chimneypiece design in the Soane Museum dated 1768, which looks as if it were intended for carved wood or applied composition, was not carried out, the actual chimney-piece at Saltram being of marble and of the Doric order with side columns of red brescia, a marble which also forms the ground of the frieze in which is set a tablet carved with the choice of Hercules. The silvered dog-grate is also of Adam's design, and the accompanying straight fender is also silvered. In the carpet, designed in 1769, many colours are combined, a brilliant red, yellow, chocolate,

* MS. note by Lord Morley.

* The saloon is 50 feet by 25½ feet.



THE CEILING OF THE HALL.



THE LARGE DINING-ROOM: THE CHIMNEYPiece AND DOORWAYS.



THE LARGE DINING-ROOM, DECORATED BY ROBERT ADAM: THE SOUTH END.



THE LARGE DINING-ROOM: THE NORTH END.

The furniture and decoration of this room are by Robert Adam.

green, blue, and pink. In the late-eighteenth-century when the bright colours were still unfaded, the "princely apartment," as it is termed, hung with blue damask must have been extremely brilliant. The library on the west front (now the dining-room) which is entered from the saloon is also Adam's work, but in soberer hues. The ceiling design for this room is dated 1768, like the saloon, and architecturally designed bookcases are shown in the sections of Adam's sketch. In his proposed alterations dated 1779, a large circular dining-room is indicated on the plan, and the present dining-room is still described as the library. In this interesting plan* a long gallery with screen and columns at either end connects the proposed new dining-room with the saloon, but the provision of a servants' hall opening off this gallery implies (as Mr. Arthur Bolton writes) "very different social habits, and would be regarded to-day as being quite impossibly placed."

This far-reaching alteration was never carried out, and in 1781 the painted sideboard table and pedestals were designed by Adam for the pentagonal bay of the room in which they are placed and the walls, also, were lined with decorative paintings in fixed frames of romantic Italian landscapes and Roman ruins, by Zucchi, and in 1781 that artist is paid £150 for "paintings in Eating room." As all the pictures are by his hand except the fine Zuccarelli in an elaborate frame over the chimney-piece, this was not an unreasonable figure. Only the subjects of the ceiling paintings, also by Zucchi—Plato with his pupils, Virgil reading the *Æneid* to Augustus, Alexander the Great

ordering Aristotle to write the history of animals, Anacreon sacrificing to the Graces, are (with the medallion heads of Thales, Zeno, Socrates, and Cicero) a reminder of the original purpose of the room. These segmental paintings, which are still fresh and bright in colour, are set in the circular centre of the ceiling, and the angles and extension over the bay are filled with scroll foliage of larger scale than is usual with Robert Adam in a room of no great height and size. The colouring of the room is olive green and buff (no doubt originally pink) the stucco detail being white. The doorcases are simply treated, as is the chimney-piece which has fluted pilasters and frieze, while the carpet, as is usual with Adam, repeats the setting-out of the ceiling. Among Adam's designs in the Soane Museum are a triumphal arch, entrance lodge and gateway,* the former design dated 1782. A year after Lord Boringdon's death in 1788, Miss Burney with the King and Queen visited Saltram and describes it as "one of the most magnificent in the Kingdom. It accommodated us all, even to every footman without by any means filling the whole. The state apartments on the ground floor are superb, hung with crimson damask, and ornamented with pictures."† It was no doubt fortunate for the second Lord Boringdon, afterwards Earl Morley (a keen politician like his father, a fellow of the Royal Society, whose linguistic ability and taste in the fine arts made him a most attractive personality), that the projected enlargements by Robert Adam were not added to the already large house.

M. JOURDAIN.

* Illustrated in Mr. A. Bolton's "Robert Adam," Vol. II., p. 160.

† Diary (ed. Dobson), Vol. IV., p. 311-2.

* Reproduced in Mr. Arthur Bolton's "Robert Adam," Vol. II., p. 158.

The Building of the General Medical Council and Dental Board of the United Kingdom.

Designed by Eustace C. Frere.

THE Dental Board of the United Kingdom commissioned me in 1922 to design a building for their offices on a site in Hallam Street, W., adjoining the premises of the General Medical Council which I had built some few years ago.

The Dental Board and the General Medical Council, although distinct in their functions, are yet associated; the new building was planned as an addition to the existing building with communication on each floor, and the elevation designed accordingly.

The design provided storage for the registers in the basement, general administrative offices on the ground floor, a board-room on the first floor, a press room and gallery in a mezzanine, and committee rooms, etc., on the second floor, and attic above.

The elevation of Portland stone is distinguished by the sculpture, the work of Mr. F. Lessore and his assistants, Cameron and Phillips; the same artist modelled the panels

of the board-room ceiling and other carved decorations in wood and plaster.

The sculptured lintel over the entrance represents Æsculapius in the functions of healer, judge, and recorder; the carved decoration generally is inspired by classical tradition.

The figures relating to the cost are interesting because they afford a good opportunity of comparing building costs in 1914 and 1922; in this instance the buildings to be compared are of the same character in construction and equipment, designed by the same architect and built by the same contractors.

The building for the General Medical Council in 1915 cost 2s. 3d. per foot cube.

The building for the Dental Board in 1922 cost 2s. 10d. per foot cube, the advance in cost being just over twenty per cent.

E. C. FRERE.



A DETAIL OF THE FRONT.



A GENERAL VIEW.

THE BUILDING OF THE GENERAL MEDICAL COUNCIL AND DENTAL BOARD OF
THE UNITED KINGDOM.



Plate II.

February 1924.

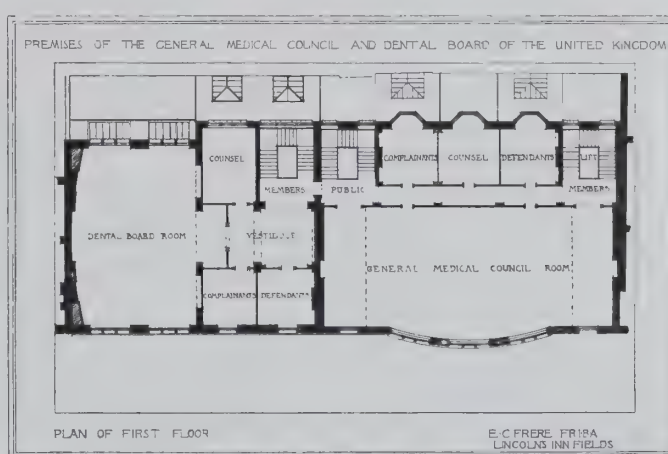
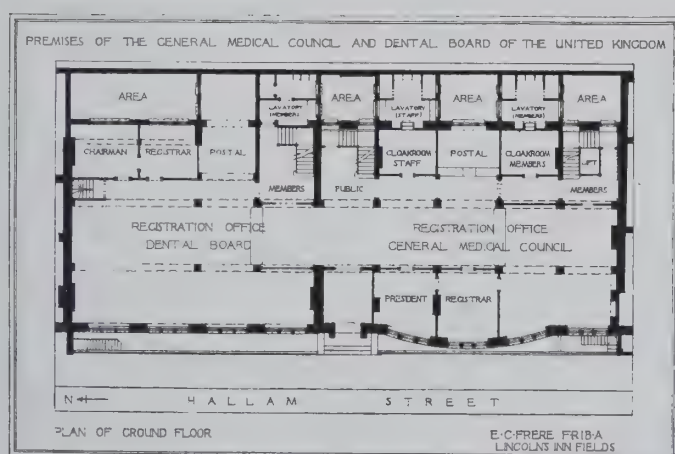
THE ENTRANCE.

The sculptured lintel over the doorway is divided into three sections, which reading from the left represent Æsculapius in the three functions of Healer, Judge, and Recorder.



THE BOARD ROOM.

This part of the building belongs to the Dental Board of the United Kingdom.



GROUND FLOOR AND FIRST FLOOR PLANS OF THE BUILDING OF THE GENERAL MEDICAL COUNCIL AND DENTAL BOARD OF THE UNITED KINGDOM.

The Grammar of Drawing.

Being Notes on the Architectural Principles of Drawing.

II.



THE STREET ACCIDENT.

From a drawing by Frank Medworth.

FOR the last dozen years or more the standard of life-drawing in the better class of art school has been high, and there would be no sense in the teachers at Westminster insisting on something different merely for the sake of being different. Nevertheless the fact that we hold drawing from life rather as a means to an end than as an end in itself—the fact also that it is usually carried on at Westminster concurrently with the study of design in terms of perspective, described in my article of last month, makes it feasible to put to the student as a definite body of theory, certain underlying principles which are in most schools observed only subconsciously—sometimes, perhaps, a little in spite of a teaching which might seem superficially almost to contradict them.

From the moment that we consider inventive design as quite as much the student's business as is painting from Nature, we naturally draw from life not only with a view to producing good drawings (I fear that Westminster produces fewer "show life studies" than any school of equal repute), but in order to learn something of the facts of proportion and structure and movements and range of characteristic types of the human figure, and with a view to "handling" it for purposes of imaginative and narrative design. Thus if we cultivate the memory it would not be in order to store it (as advocated by du Boisbandran) with records of a given figure in a given pose and lighting as seen from a given point of view, but rather to learn what relations of solid form constitute the character of the figure and what adjustments of the axes of its round parts constitute the pose.

A logical continuation of our system of perspective training leads to such a cumulative observation of real dimensions as opposed to appearances. The stress laid during that training upon the relations in space of all the parts of a design, the stress laid also upon the axial idea as the basis of the solid form, may not unnaturally be used to lead the student when in the life room to conceive of the human figure as an infinitely more subtle arrangement of volume, yet essentially similar to those he has handled in his perspective excursions. It is pointed out to him that beneath its guise of roundness the human figure is essentially rectangular in principle. The

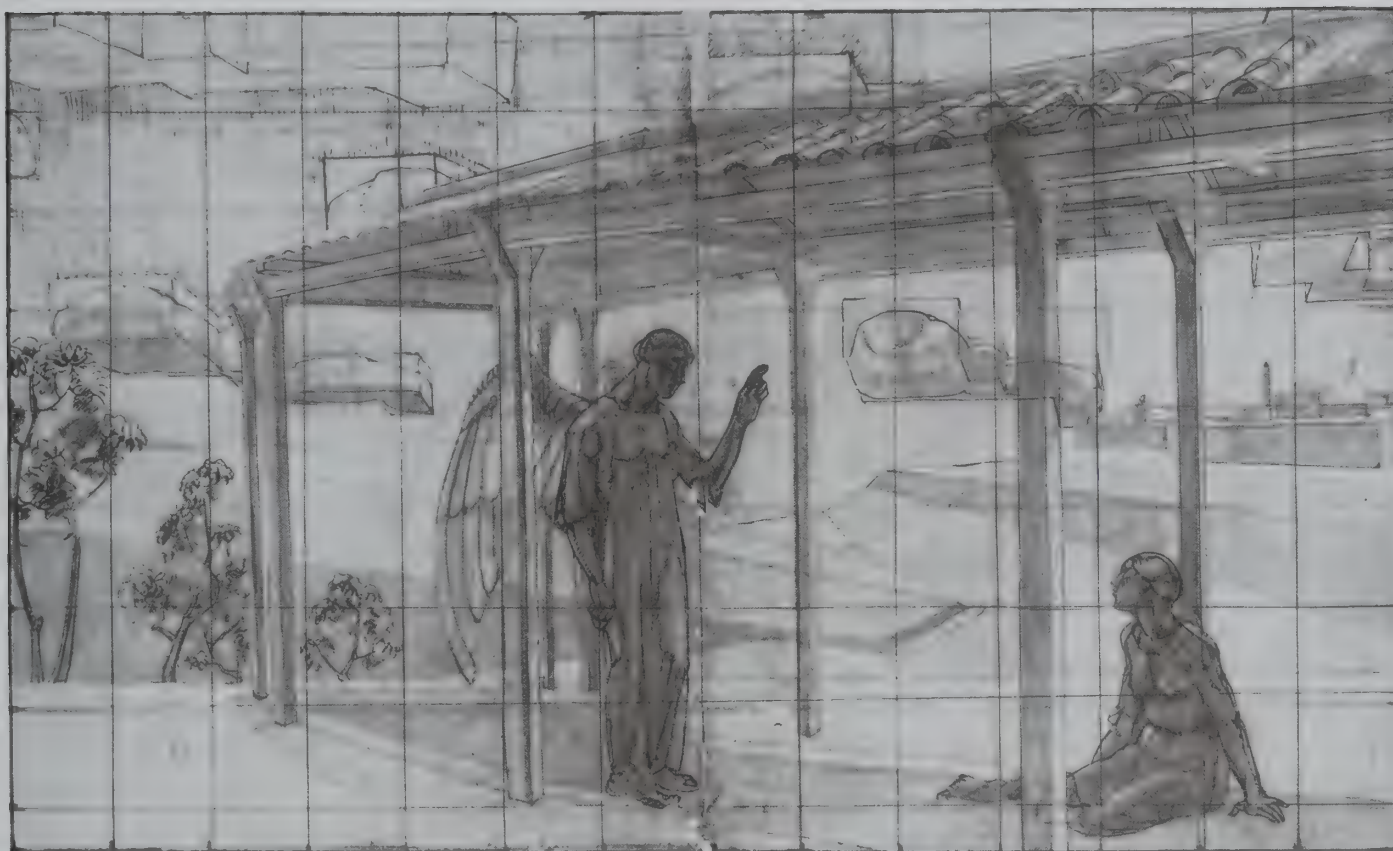
backbone and the "seam" down the front of the torso mark obviously the centres of the back and front planes, and although there is no similar "seam" down the side of the body, yet in the rounding of the figure in plan there are obviously, variously placed and at divers angles, planes which incline neither forwards nor backwards, and these, the true side planes, the student gets into the habit of using just as he would the backbone to place his figure on space with delicacy and precision: the direction of the joints at the knee and ankle determine as clearly the typical squaring of the lower limb, in spite of the immense liberty of rotation at the hip. It is pointed out that "a certain squareness" which has been admired in the works of Michelangelo and others is admirable very largely because it emphasizes the point which dramatically and humanly must always be crucial—which way each part of the body faces.

That a figure should be rendered as obtrusively material—yet somehow remain vague or inexpressive or false as to its axes—appears to us more unpardonable than any falsity of contour, and this is the artistic reading of the scriptural exhortation: "Is not the life more than the meat, and the body more than the raiment?" It means that realistic study of a draped figure is vain unless the drapery be used to imply



THE BRIDGE.

From a drawing by H. Weaver Hawkins.



THE ANNUNCIATION.

From a drawing by Phyllis Dolton.

the figure—that unless the surfaces of a nude figure be similarly used to imply the axes—(i.e. the pose or inner life) then it is but a painting of “meat” and subtly offensive. Although it may sound a rather material interpretation, “insight” in the draughtsman consists very largely in seeing through superficial facts to their deep-seated and invisible causes. He must then (and let no one suppose that it is easy) see to it that at all costs his drawing conveys to the beholder those underlying principles even though it be done by the use of rather different external forms.

Now here we have, I think, something rather important: nothing less than the key to much of the merit of modern drawing and to the antagonism which it arouses among people who fail to realize how much more akin drawing is to music than to photography. A hostile critic of some of the work recently done at Westminster put the case against the modern draughtsman quite fairly when he denounced him as guilty of “unhumorous distortions,” and he threw down the phrase with the apparent implication that, if I admitted it, I was as a teacher discredited indeed. Humorous drawing, in which by implication he would tolerate distortion, is, I suppose, the only branch* of visual art to-day which has any broad hold on the mass of uncultured humanity. May it not be that it is precisely by their lack of distortion, which is emphasis, that so many all too serious drawings miss their mark in humanity though they may get high marks as exemplary school studies? If so, I, as an assessor, should withhold those marks. So far from its being a reproach against a drawing that it should differ from a photograph, it is only by virtue of constant, delicate, and learned distortion that it is a drawing at all. People who do not see this must either

be deficient in axial sense or have forgotten by long contemplation of photographs the powers inherent in draughtsmanship of communicating it.

To take the latter of these two points first. We do not in real life get our knowledge of mankind by contemplating a motionless model from a single point of view and seen with one eye shut, and few people realize how immensely less vivid our impression even of reality itself would be if we could see it only under those conditions. A painting which does not change from one century to another and which is denied the advantage of simultaneously apprehending of solid form from two points of view, must be allowed other means of approach if it is to have anything like the grip of actuality. Above all, I must emphasize the enormously increased certainty and vitality of our sense of spacial relations which comes from stereoscopic vision. That vitality in the public has been sapped by their habit of looking at photographs all the time—they are coming to look at reality itself with the dull eye of a camera—to lose their sense of space as a thing provocative of lively exploration. The introduction of the kinema is in some degree a mitigation of this. The practice of athletic sports would be also but that the photographic ideal which has descended upon us has by now so far discredited the visual arts that they are largely ruled out of court. Our young man lives in a perpetual orgy of real movement because he does not realize that some of this activity might quite satisfactorily be replaced by the imaginative stimulus of art if the art were vivid enough to supply it. We must admit that if it is to develop dynamic quality demanded by modern conditions—by the probability of its future employment quite as much in public decoration of an *entertaining*, as in domestic decoration of a more *passive* character, then we must be prepared for a slight loss in literal representation.

* On second thoughts there is also the art of the fashion-plate, which is hardly guiltless of distortion—whether humorous or not I am hardly competent to pronounce.



AUCTION SALE IN AN ARMY HUT.

From an oil painting by H. Weaver Hawkins.

The quarrel in fact between externally representative and axial drawing is largely a quarrel of grammarians. Drawing is a language and in it as in speech there are two fundamental elements, the noun and the verb—the noun is the form of the figure, the dimensions of its rigid parts; the verb is what it is doing—and is expressed by the relation in space of these links* which constitutes the armature of the pose. These parts must all be true to the tilts demanded by that armature or the drawing is ungrammatical.

To our mind the verb is the strong word of the sentence, and in our language *the noun must agree with the verb*.† When the form of any part is so complex that it cannot be expressed in unstereoscopic form without losing touch with its place in the chain of tilted volumes which is the verb we would and constantly must recast our conception of that part into simpler form rather than fail to express the verb. This is horrible to our critics who see us tampering with their sacred noun for the benefit of a verb which they would never have missed.

* If the subject-matter of a drawing did not offer this elastic structure of rigid links it would probably be necessary to invent something of the sort to be satisfactory to the human mind. Man is articulate in his physical nature and is not satisfied with "squirmy" design. An indiarubber design might conceivably be satisfactory to an intellectual jelly-fish. A design which was not axial in implication but reposed entirely on the strength of external parts might be satisfactory to a cultured crustacean.

† In some degree of course the verb has sometimes to agree with the noun in that the noun somewhat restrains its liberty. Phil May did a drawing of a very stout charwoman before a sinuously coiled figure of Leighton's (was it "Flaming June"?). "Now that's what I call an impossible position," she says, being evidently a devotee of the noun.

Now when we come to begin teaching painting it is very valuable to have established the distinction of these fundamental parts of speech. If we divide the colour differences to be found in Nature into two classes, firstly local colour, by virtue of which grass is green and my hair alas no longer black—and secondly what we may christen "illuminant colour" by virtue of which an object of uniform local colour yet varies in hue according to the way in which the light falls upon it (the variations of colour connoting distance might fall into the latter category), then it is clear that from the moment that our painting implies three-dimensioned space the later class of colour differences make a prior claim to consideration because they are *substantival*. They are concerned with the rounding of the figure as a block.

Local colour, on the other hand—the red of the cheek and so forth—is very largely adjectival. And *the adjective must agree with the noun*. To multiply the number of local colours used at the price of failing correctly to trace the permutations of each as it crosses from one kind of plane to another is to palter with the integrity of the noun. And here a good grammar school must be inflexibly a partisan of the noun. We may sacrifice it to the verb but never to the adjective.

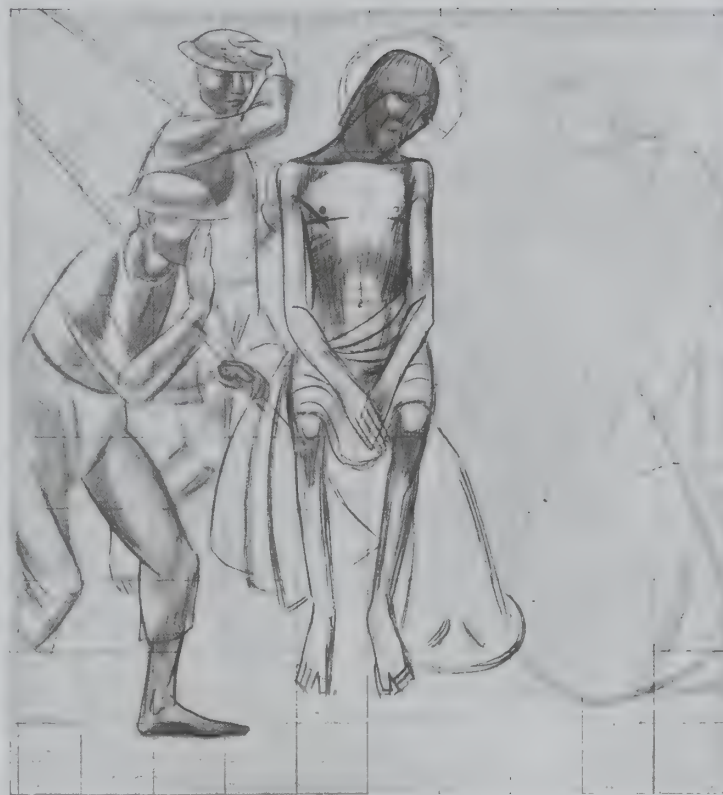
In all our teaching of colour at Westminster we are, when dealing with this same class of critic, at a similar disadvantage in that we deal with a type of mind in our esteem sluggish in its curiosity as to activity of any sort. Our interest in any colour we use consists not in what it *is*, but in what it *does* to the other colours of the scheme of which it is a part—and just as in drawing we first take some trouble in cultivating a student's sense of relativity

and teaching him to move confidently at any angle in space, so in dealing with colour our attempt is rather to *prevent* a student from copying the colours before him, one at a time. We try habitually to get him to transpose the colour scheme so that looking from the study to its subject one appears as a whole quite grossly yellower, greener, or more violet than the other and owes its resemblance solely to the nice relativity of its parts and its analogous structures.

All this is horrifying to a certain type of critic: he hates to think that we paint flesh, grey, or yellow, or violet, though when it is very successfully done he is quite unaware of it. When it falls short of complete success he holds up his hands in horror at what is nevertheless a very creditable and intelligent attempt to do a difficult thing. Here, he says, are a race of *soi-disant* artists who not only do not correctly imitate all the forms and colours of Nature but do not even try to do it.

That is true. It is our aim rather to take the thing to pieces in our mind and remake it on analogous lines but in a simpler form befitting our rough tools and finite intelligences. This is not impudence but just average modesty. It does not profess literal accuracy of imitation, yet the programme of building up painting as a wonderfully inflected language on a conventional basis carries with it its own standards of nicety of idiom and precision of statement.

Space does not permit of any further demonstration of the fact that maugre the derision of Mr. Emanuel, there is in so far as the Westminster Art School is concerned a certain method in the madness of modern Art teaching. I have but been able to touch on the fringe of the subject, yet perhaps already my readers may be ready to believe that if they could follow the complete course of teaching offered by its staff they would find it embodied an ordered



CHRIST MOCKED.

From a drawing by David Jones.

system of thought which has taken some time to evolve and calls for some patience to impart. Does anyone doubt that the directors of the other three schools falling under Mr. Emanuel's strictures could and would make out just as good a case for *their* system of training?

Of the accompanying illustrations, Miss Dolton's "Annunciation" and Mr. Medworth's "Accident" are instances (respectively with decorative and illustrative tendencies) of the inventive design I spoke of in my first article when referring to a perspective training as giving the student "the key of the street." Mr. Hawkins's drawing (for a painting to be placed not on a perpendicular, but on a forward sloping plane) gives the geometric curves governing the gradations of surfaces of masonry and of the dome of the sky, which follow logically upon the perspective development of the subject. His well-planned auction sale, and still more fully Mr. Medworth's costermonger picture, illustrate this link between the science of perspective and that of natural or representational colour. The latter is a complex and sustained example of exact thinking, conventional, but nowhere arbitrary in colour—the which to describe as "decadent" were a singular abuse of terms. The artist is obviously a primitive of his school.

The fragment from Mr. Jones's design of "Christ Mocked" is shown because I am so frequently threatened with disastrous results from encouraging students to recognize "too soon" the conventional nature of art. I am told they become stereotyped. Well, this drawing is not done on the convention Mr. Jones learnt at Westminster at all, but marks the beginning of another influence—that of Mr. Eric Gill, the sculptor. The fact of his being a deserter does not blind me to the beauty of his drawing, which confirms my belief that a training in a convention does not bind a man always to work within that convention, but it does make it likely that he will respect the basis of any other which he uses afterwards.

WALTER BAYES.



COSTERMONGERS.

From an oil painting by Frank Medworth.

Decoration: Two Town House Interiors.

Designed by Oliver Hill.

With Photographs by F. R. Yerbury, The Architectural Review.

Chantrey House, S.W.

EVEN amongst the public there are many people who have grown a little weary of the house or rooms decorated in this or that "style" with "period" furniture straight from So-and-So's stores. The more enlightened realize that to possess your Adam drawing-room, Tudor dining-room, and Jacobean library, is not the end of all attainment. Yet it must be confessed that it is often safer to resort to these revivals of dead periods than to run the risk of getting bored after the first week's novelty has passed with some garish attempt at so-called modern decoration. In London and the other great cities of England, where skies are dull and streets grey, it is important that the interiors of homes and offices should be as gay as conditions will permit. The two London houses shown here illustrate a line of treatment which is neither extravagantly bizarre nor tired and stereotyped.

The dining and drawing rooms of Chantrey House were formed from three smaller rooms of a nondescript character. The dining-room furniture, designed by the architect, is of silvered wood, upholstered palest jade colour (Figs. 1 and 3).

The table has a glass top with a sunk panel beneath, over-spread with wine-coloured foil. The ceiling of the room is similarly covered with wine and silver foil. The walls of the room are painted and glazed an unusual tone—akin to both flesh colour and heather. The curtains and pelmet round the ceiling are of wine-coloured silk trimmed with metal foil.

Other decorative features are the silver wall sconces and the overmantel, with its plates of mirror studded with amethyst, and surrounded by the conventional silvered drapery ornament.

The drawing-room walls and ceiling have been lacquered a soft jade colour, the plain wall surfaces being relieved by incised carved decorations collected from old oriental "Coromandel" screens, the carvings being picked out in delicate colours, enriched here and there with mother-of-pearl (Figs. 4, 5, and 6). The curtains and surrounding pelmet are made up from oriental silks, the prevailing colour being palest strawberry. A problem was presented by the necessity of bringing into harmony the grand piano (Fig. 5). The legs were carved after the Chinese manner, and the whole case lacquered a jade colour in tone with the walls, the enriched carving being picked out in silver.



1. CHANTREY HOUSE: THE DINING-ROOM CHIMNEYPiece.



2. A DETAIL OF DECORATION IN CHANTREY HOUSE.



3. THE DINING-ROOM, CHANTREY HOUSE.

The table has a glass top sunk in a panel covered with wine-coloured foil. The furniture is of silvered wood upholstered palest jade colour. The walls of the room are painted and glazed a colour resembling flesh and heather, and the ceiling is covered with wine and silver foil. The curtains and pelmet round the ceiling are of wine-coloured silk trimmed with metal foil.



4. A CORNER OF THE DRAWING-ROOM.

The curtains and pelmet surrounding the ceiling are made up from oriental silks, the prevailing colour being palest strawberry.



5. THE PIANO IN THE DRAWING-ROOM.

The legs are carved after the Chinese manner, and the case is lacquered a jade colour in tone with the walls.



6. THE DRAWING-ROOM, CHANTREY HOUSE.

The walls and ceiling are lacquered a soft jade colour, the plain wall surfaces being relieved by incised carved decorations collected from old oriental Coromandel screens.

A House in Great Cumberland Place.

This house itself is of an ordinary London type possessed of no particular character. The owner wished to obtain effects of freedom and space, and to provide opportunities for the use of colour.

The entrance hall makes an instant impression of glowing colour—its scheme is a gradation from copper beech to orange, with a contrasting note in silver. Each wall has a French decorative picture, mounted in a silvered frame. The main staircase throughout the house carries on the feeling of sunlight. The walls and ceilings are painted a warm primrose and the carpets are leaf-green.

The dining-room (Fig. 8) is designed to give an effect of air and space, and to form a setting for a large landscape of sky and water by B. W. Leader, R.A. The colour of walls and ceiling, a faint dawn-green chosen to bring out the tones of the pictures, is very effective, and succeeds in giving a sensation of light to what had been a particularly dingy room.

The surface of the walls and ceiling is continuous, broken only by the large raised panels and the deeply recessed fireplace, with its boldly curved outline.

Up a short wide flight of stairs from the half-landing there is an alluring vista of colour, greens and clear yellow, apricot and orange, dim reds and blues, the whole effect Eastern, but not heavy or muddled.



8. THE DINING-ROOM, 49 GREAT CUMBERLAND PLACE.

The surface of the walls and ceiling is continuous and is broken only by the great panels. The tone of the room is a faint dawn-green.

A small boudoir, the front wall of which has been removed, so that the whole space is thrown open to the stairs, has been made into a home for the owner's oriental treasures (Fig. 13). The walls are covered with metal foil, which gives a silvery effect and faintly mirrors the colours in the room as the light catches the surface. The ceiling is entirely covered with green muslin stretched in folds from the walls up to the centre, where there is a hanging lamp.

This arrangement makes an imaginative setting for the old Persian tiles, the praying-mats hung on the walls, and the collection of old Chinese silk cushions ranging from deep tomato to flame colour, which are piled on the two divans. There is a large cage of tropical birds whose forms are quaintly echoed on one of the walls by a superb Chinese panel inlaid in jade, lapis, and rock crystal representing a blossoming tree with two little birds on its branches.

The drawing-room (Figs. 9, 10) may perhaps be described as suggestive of Whistler. Here there are no mouldings of any kind, but a plain coved cornice has been inserted, so that the walls and ceiling form in effect an unbroken whole. The surface is entirely covered with silver foil, glazed a transparent grey-green fading to almost pure silver at the centre of the ceiling. A continuous rope, whose twists are alternately silver and green, runs round under the cornice, and gives the only relief. The fireplace is a simple arch of Swedish green marble whose only ornament is a finely carved Bacchic mask. The colours of the flames are caught and redoubled in the curved shell-pattern tiles of iridescent lustre which line the fire recess. The colour scheme of the room is repeated in the picture above the fireplace, a study of sky and riverbank in delicate greys and greens.

The most original feature in the room is the lighting. Enormous deep-sea shells fixed high on the walls and overhung by silver dolphins, contain powerful electric globes, the light from which is reflected off the metallic surfaces of the walls, and filters through the substance of the shells in a warm glow. These walls form a perfect background for the few well-chosen pieces of furniture. The black lacquer cabinet with its quaint figures on a faded yellow ground is a fine example (Fig. 12); the chairs are covered in cut Venetian velvets, whose rich blue-green tones are the culminating point of the colour scheme.



7. A DETAIL IN THE DINING-ROOM.

In the case of this room the whole scheme of colour and decoration was designed around the one painting by B. W. Leader, R.A. The green colour-scheme was chosen to bring out the tones of the painting.



9. THE DRAWING-ROOM.

The surface of the walls and ceiling is entirely covered with silver foil, glazed a transparent grey-green which fades to almost pure silver at the centre of the ceiling. The chairs are covered in cut Venetian velvets of a rich blue-green.



10. THE DRAWING-ROOM, 49 GREAT CUMBERLAND PLACE.

The lighting of this room is arranged in huge deep-sea shells overhung by silver dolphins which are fixed high on the walls: these contain electric globes, the light from which glows through the substance of the shells and is reflected off the metallic surfaces of the walls. The colour-scheme of the room is repeated in the picture over the fireplace, a study in greys and greens.



11. THE DRAWING-ROOM FIREPLACE.

An arch of Swedish-green marble. The light of the flames is caught in the shell-pattern tiles lining the fire recess.



12. IN THE DRAWING-ROOM.

The furniture is emphasized by the plain wall surfaces. The cabinet above is black lacquer with figures on a yellow ground.



13. THE BOUDOIR, 49 GREAT CUMBERLAND PLACE.

This room is designed to contain the owner's collection of oriental treasures. The walls are covered with metal foil of a silver effect, and the ceiling is entirely covered with green muslin, stretched in folds from the walls to the centre, where there is a hanging lamp. Two divans hold a collection of old Chinese silk cushions ranging from a deep tomato to a flame colour.

Garden Design : Lay-out and Outlay.

POSSIBLY in no sphere of life in Great Britain has the effect of the Great War been more marked than in that of the house in the country and its gardens. Before the war it was no uncommon thing for a wealthy man to have a country house with thirty or forty bedrooms and a staff of fifty to a hundred servants, of whom nearly a half were employed in the gardens. The pay of these gardeners was little, if any, more than the current rate for agricultural labourers, then the worst-paid workmen employed in England, and the total cost of keeping up even extravagantly-run gardens of the largest kind rarely exceeded ten thousand pounds a year.

In such a garden acres of lawn were kept mown; innumerable flower-beds were filled twice yearly with bedding plants, specially raised in greenhouses; a mile or so of formal hedges was kept clipped; rock and water-gardens were constantly restocked, and improved effects were continually sought after by the purchase of all the newest flowers, shrubs, and trees. The kitchen garden covered three or four acres, of which nearly an acre was under glass; in these houses not only were grapes, peaches, nectarines, and cucumbers grown,

but figs, melons, strawberries, and cherries. In addition there were special houses for orchids and carnations, as well as those in which chrysanthemums were raised for the late autumn, and a succession of flowers, such as begonias, daffodils, heaths, hyacinths, lilies and tulips, to decorate the rooms and dinner-table throughout the time when outdoor flowers could not be relied on, a range of frames being kept merely to grow violets.

Even in a much more modest establishment three or four gardeners were employed, and many of the

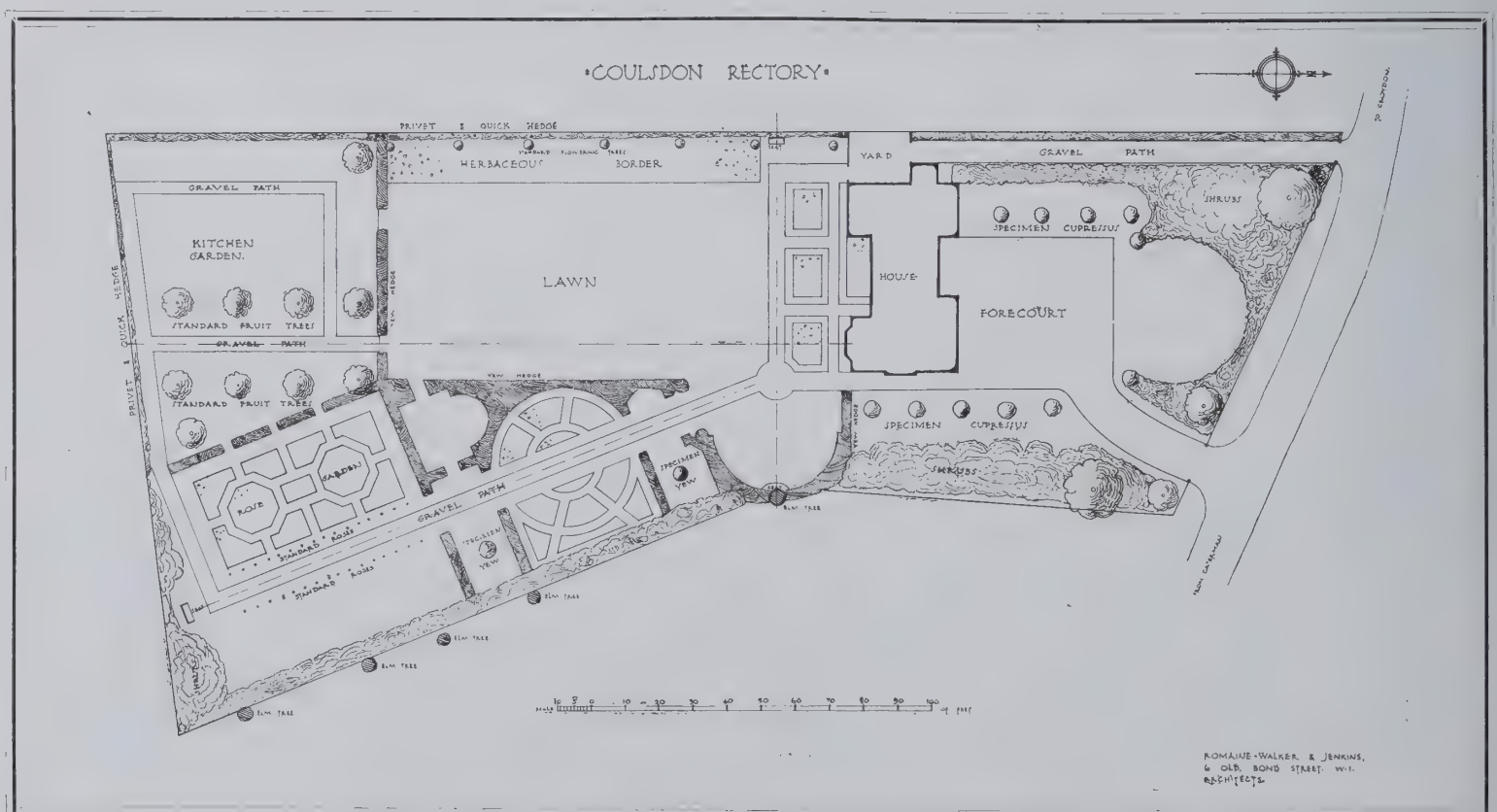
activities of the large place were imitated on a small scale.

The war has completely changed all this. Not only has the high taxation resulted in the shutting up, or the sale for other purposes, of many of the largest country houses, but the rise in the cost of living and the great increase in the scale of gardeners' wages—which rose from between 16s. and 20s. a week to a figure between 45s. and 50s. (though it has since fallen to 30s. or less)—have resulted in the reduction of the staff by over 50 per cent., causing all the more expensive kinds of gardening to be abandoned in favour of

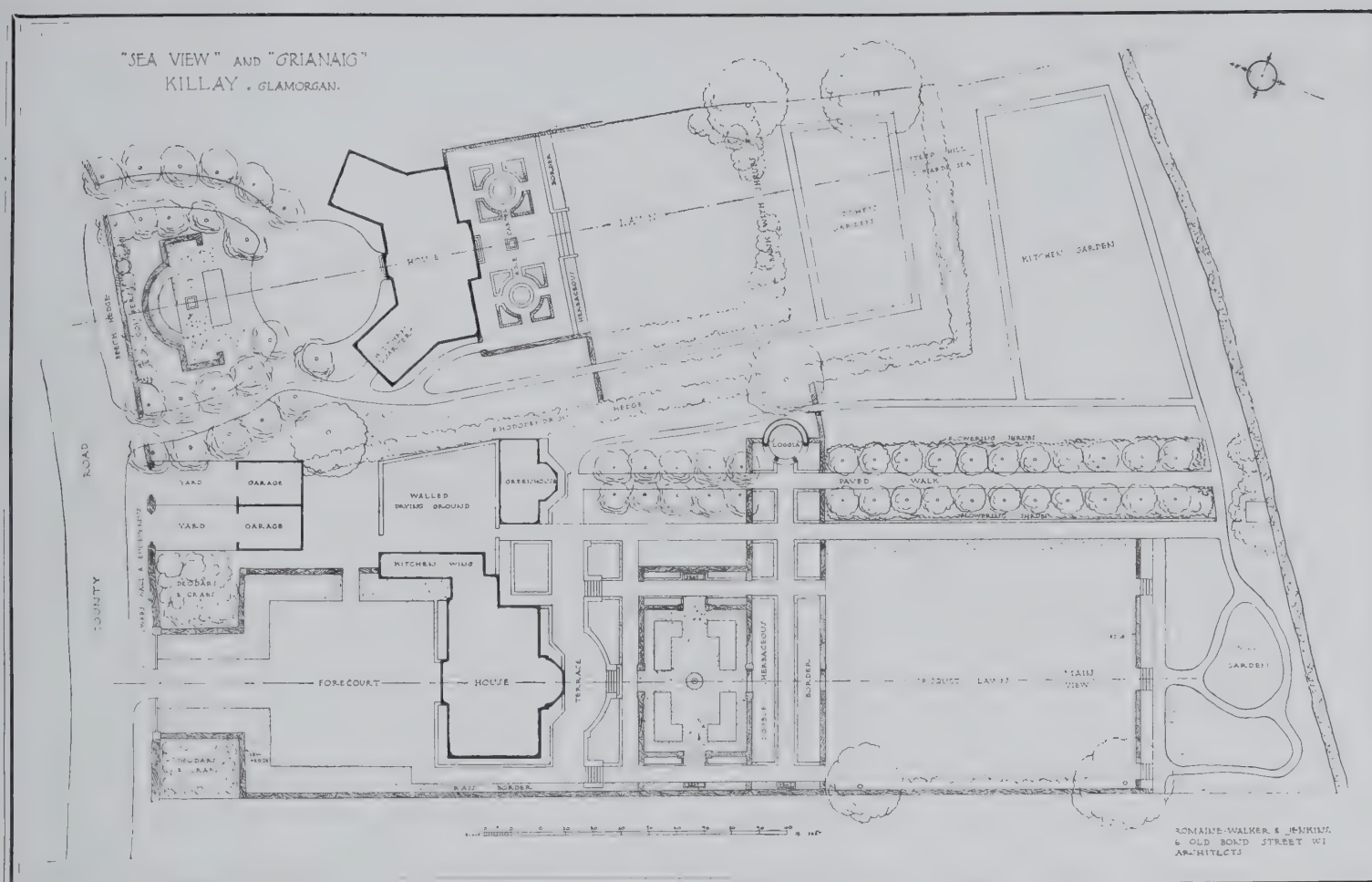


A SPACIOUS ENTRANCE AND FORECOURT

At Grianraig, Glamorgan.



TYPE III; A LAY-OUT OF AN ODD-SHAPED SITE OF THREE-QUARTERS OF AN ACRE.



TWO GARDEN LAY-OUTS.

The lower plan illustrates an example of the first or formal class of garden lay-out mentioned in the article, and the upper plan shows a treatment founded on the more formal of the Tudor and Elizabethan country houses, and their modern variations, such as the "Queen Anne" of the Norman Shaw School, or the Dutch manner of Ernest George's earlier work. The entrance to the lower plan is illustrated on the opposite page.

those which can be carried on with the minimum of work to maintain.

This need to reduce upkeep costs is the same, whatever the size of the garden may be, and it should be the first consideration of the garden designer in preparing a lay-out or general plan of the property.

The majority of people who want a small house in the country to-day must either build it or buy it. In the old days many a house could be leased on a short or long tenancy and a great deal of the upkeep fell on the landlord, so that the people who lived in these houses never realized the great advantage of having a place well designed to suit their particular needs, and built and laid out in such a manner that the cost of maintaining it was reduced to a minimum. Once a man becomes a property owner these facts are forcibly impressed upon him, and, if he is wise, he will select a reliable architect before he selects a site for his house. He will thereby avoid many a difficulty which, from lack of experience, he would otherwise overlook, such as bad aspect, impossible subsoil, lack of water supply, poor train service, or the many other drawbacks to what may seem to him an ideal site.

The problem of the lay-out of a suburban house differs widely from that of the small country house, although, since architects have taken up town planning as a part of their activities, there seems some prospect that the two will not differ so widely as formerly. Under such direction the experience of the man who built a house in the outer suburbs

is not likely to be repeated. Having bought two acres upon which he erected a house costing £5,000, and having spent another £1,000 in laying out the grounds, he found himself surrounded within three years by cheap, ugly property which made his place impossible to live in with any comfort.

Now that the 'bus, motor-charabanc, and lorry form the great part of the road traffic, it is essential that the house should be placed sufficiently far back on the site to enable it to be screened from the dust and noise of the road.

For deep plots, an acre of so in extent, 100 ft. is none too much, the space being laid out as a forecourt large enough to allow a car to turn without backing, the strip along the boundary being filled with trees and shrubs, most of which should be evergreen, to deaden the noise in winter as in summer. For the trees, a few deodars, Douglas pines, ilex, or other varieties which "furnish" down to the ground, are to be preferred to cedars, Scotch firs, or other conifers which lose their lower branches and grow large heads as they mature, under which nothing can be grown. A half-a-dozen at the most is all there is room for, and the spaces between can be filled with hollies, laurustinus and arbutus, with some flowering crabs, wild plum or double cherries, to relieve the monotony. If an evergreen screen is considered too sombre, the smaller growing or lighter foliaged forest trees, such as the silver birch, copper beech, catalpa or mountain ash, can be planted between the evergreen shrubs. The larger trees are only possible where the site is on the south



AN INFORMAL GARDEN GATEWAY

At Westwood St. Dunstan's, Mayfield.

side of the road. If it is on the north side, free-growing yews, some of the taller junipers, cupressus or thuya will serve the purpose, as they can be cut back if they grow too tall.

If the site is not deep enough to allow the house to stand more than 20 ft. or 30 ft. back, a different treatment becomes inevitable. The carriage-drive in this case will have two gateways and very little room will be left for a screen. In this case pleached limes, beech or hornbeam, or a clipped holly hedge, will take up the least room. The latter has the advantage that, once established, no fence will be required, or, at the most, simple posts and chains, with a good grass border, and the road will have a much more countrified air than if a boundary wall or fence is erected, even though this be of split oak palings. While such a hedge is growing the open chestnut fence will form the best means of keeping out dogs and other intruders, as it is cheap, looks well, and will last sufficiently long for the hedge to mature.

With any less distance than 20 ft., a drive is impossible, and the kitchen wing can reach the road with advantage, forming the east or north side of a paved courtyard, of which the house, garage, and a high boundary wall form the other sides. Beds with ferns and shade-loving plants, or tubs with bay trees, with brick or stone flagged paths, will make an attractive courtyard, wisteria being allowed to cover the inside of the street wall. The gateway should be straight opposite the front door, and be filled with an oak door or wrought-iron gate.

Where the site is shallow in depth with a long frontage, an effective treatment can be obtained by placing the house with one side on the boundary, and a recessed doorway and staircase windows as the only features facing the road, the

room windows all being at right angles to it. An 8 ft. wall will keep all the noise and dust out of the house and garden, even if only built 20 ft. long and then continued as a lower fence or hedge. On one side the kitchen quarters, servants' bedrooms and offices would be planned, while the best rooms would face the garden, which, for the length of the wall, would be treated formally, even though, to save expense, the remainder were wild garden and shrubbery. Even in this case a vista would be carried through it, with a fine tree or a good statue or vase on a pedestal, with evergreen background on the boundary fence to cut out the view from the neighbouring site and secure that privacy which is half the pleasure of having a garden to sit or walk in.

Having satisfactorily arranged the approach to the house and its position in relation to the road, attention may be given to laying out the remainder of the plot, and the treatment of this will greatly depend upon the style of the house itself, and how much labour is to be employed in the garden.

In settling this point the client will find there are *two* main classes, the formal and informal. The first and more modern class was first introduced into England in the middle of the seventeenth century, the chief sources of inspiration in the design being either the work of Inigo Jones, Sir Christopher Wren, or their followers, or the neo-Grec work of the end



A FORMAL GARDEN GATEWAY

At Rhinefield, Brockenhurst. W. H. Romaine-Walker, Architect.



A GARDEN TEMPLE IN THE FORMAL MANNER

At Cross Deep, Twickenham.

of the eighteenth century, a style which has recently been newly discovered, years after the poorer productions in it, which can be seen in such a town as Cheltenham, had driven people to try Strawberry Hill Gothic as an escape from their bald smugness.

The informal type has its origins somewhat deeper in English history, where its beginnings were of a more humble nature, being the style gradually evolved as the most economical method of providing a comfortable house for the yeoman and farm labourer, and persisting even when the other style was being used for the manor house and the larger residences of the nobility.

The first style aims at a certain stateliness of effect which can only be fully attained by a formal lay-out of the gardens surrounding it, and provides endless opportunities for terraces, balustrades, garden pavilions, statues, fountains, lily ponds, clipped yew hedges, and balanced topiary work.

The second is much less pretentious and gives an opportunity of a quite informal treatment, which—while retaining and emphasizing any good vistas and views there may be—yet allows the garden to run somewhat wild, and rock, water, and wood gardens to be effectively laid out as a setting to the house, a treatment of the garden which would be impossible—because hopelessly incongruous—for the other class of building.

Between these two schools of architecture and gardening there is a third class, founded on the more formal of the Tudor and Elizabethan country houses and their modern variations, such as the "Queen Anne" of the Norman Shaw school, or the Dutch manner of Ernest George's earlier work.

One might almost say that the style of house should be the first of all points to settle, coming before the selection of an architect; for it would be hopeless to expect a rigid "neo-Grec" to be in sympathy with aspirations tending to the homely farmhouse type, although he might produce an excellent modern version of a manor house. It is upon the style of the house that the lay-out of the garden must entirely depend, for beauty of detail in both will not be adequate compensation for the lack of harmony between the buildings and their frame.

In settling these knotty problems, the prospective founder of a new home must bear in mind that the formal type of house and garden is likely to be more costly, both in production and maintenance, than the informal, while a judicious mean will probably give him a finer setting to the house, and a garden which will be more restful and effective than if it were allowed to run wild up to the walls of the building.

The most admired of the old smaller country houses have a certain formality of lay-out to which they owe a great part of their effect, and it was the complete lack of this formality, in the mid-Victorian period, which ruined their gardens and, incidentally, failed to produce a good setting to the houses themselves.

If cost of lay-out is a consideration, a site with anything but a moderate fall will be avoided. The cost of terracing, flights of steps, levelling for the provision of a tennis court and for a practicable approach and forecourt, will be found to run into almost as much money as a moderate sized dwelling.

Again, the extent of the flower garden and size of the mown lawns will be rigidly cut down, as both are productive



THE ENTRANCE DRIVE, GREAT FOSTERS, EGHAM.

Romaine-Walker and Jenkins, Architects.

of labour in upkeep. Where the latter point has to be rigidly borne in mind, walls covered with creepers (if first cost is fairly elastic) will be provided instead of clipped hedges; stone paved paths instead of gravel; rhododendrons, azaleas and other fine flowering shrubs and trees—with a wood, heath or wild garden for the more distant portion of the grounds—instead of rose gardens, flower borders of bedded-out annuals, pergolas, and rock gardens.

The extent of the glass in the kitchen garden will also be cut down, and this portion of the garden will be run for utility and not for show, though there is no reason why the glass-house should not be well screened, the fruit trees planted in effective avenues, with bulbs growing in the grass between, and the flowers, grown for cutting, planted where they will give the most effect in this garden.

The tennis court is another trap for the unwary. Now that the game is so popular, the provision of a hard court, generally unpleasant in colour, is a necessity if the property is to have an adequate market value; and whether the courts be hard or grass, high nets are essential if the game is to be played in comfort. The courts should therefore be planned well away from the house and be buried in a shrubbery, or have a trellis or pergola screen surrounding them, so that the unsightly wire nets cannot be seen in the general view of the garden from the house.

The general placing of all the various parts of the garden

will so greatly depend on the aspect and contours of the site that it is difficult to lay down general rules, but, broadly speaking—as the kitchen quarters are best with a north or east aspect—the kitchen garden will be better on the east side, the pleasure gardens being south and west, and the entrance on the north side. Where the aspect is all wrong all kinds of tricks and devices will have to be adopted to overcome the difficulty, but it is impossible in this article to deal with such exceptions to the general rule, as all the ordinary rules have then to be broken.

To sum up, the style and cost of the house and gardens should first be settled; then the position of the house in relation to the road, the means of access both for visitors and tradesmen, and the method and amount of screening from the highway determined. After these points are satisfactorily dealt with, the kitchen garden space should be allotted, and the extent of the terrace, lawn, and flower garden, the position of the tennis courts being given careful attention, also the general scheme of planting. The treatment of the remainder will then seem to solve itself, and, if the cost of upkeep has also been borne in mind throughout, the result is likely to be a lasting joy and pleasure to the owner, provided that, in the lay-out, a series of garden pictures have been devised and a sense of restful peace has been implanted in the design, without which no garden—however imposing it may be—can ever be a success. GILBERT H. JENKINS.

The Little Manor, Witheridge Hill.

The Home of A. C. Denham, Esq. Designed by Douglas Robinson.

With Photographs by F. R. Yerbury, The Architectural Review.

WHEN the owner of the Little Manor first began to consider building a house the essentials he required were a fine situation commanding country, yet within easy reach of London, a countrified house, and good shooting. He found his first and last requirements satisfied by a tiny squatter's cottage in the equally tiny village of Witheridge Hill, and, buying the land, he put the development of the site into the hands of Mr. Douglas Robinson, of Colcutt and Hamp. The site is a magnificent one—the cottage overlooks a wooded valley in the Chiltern Hills—and includes about 400 acres of some of the best rough shooting in England—partridge drives now finish on the tennis lawn of the house. With these preliminaries the architect started to create a house which should be in sympathy with the village, the country, and the original cottage. He practically turned the cottage into one large room—the reception room—and built round this the rest of the plan. Next to the reception room the hall was constructed, looking south over the valley, and beyond that the dining-room, which again overlooks the valley. The porch in front of the hall is used as a breakfast porch. The nursery and kitchen are on the north side of the house. Here one can level a criticism at the plan, for the dining-room and kitchen connect across the



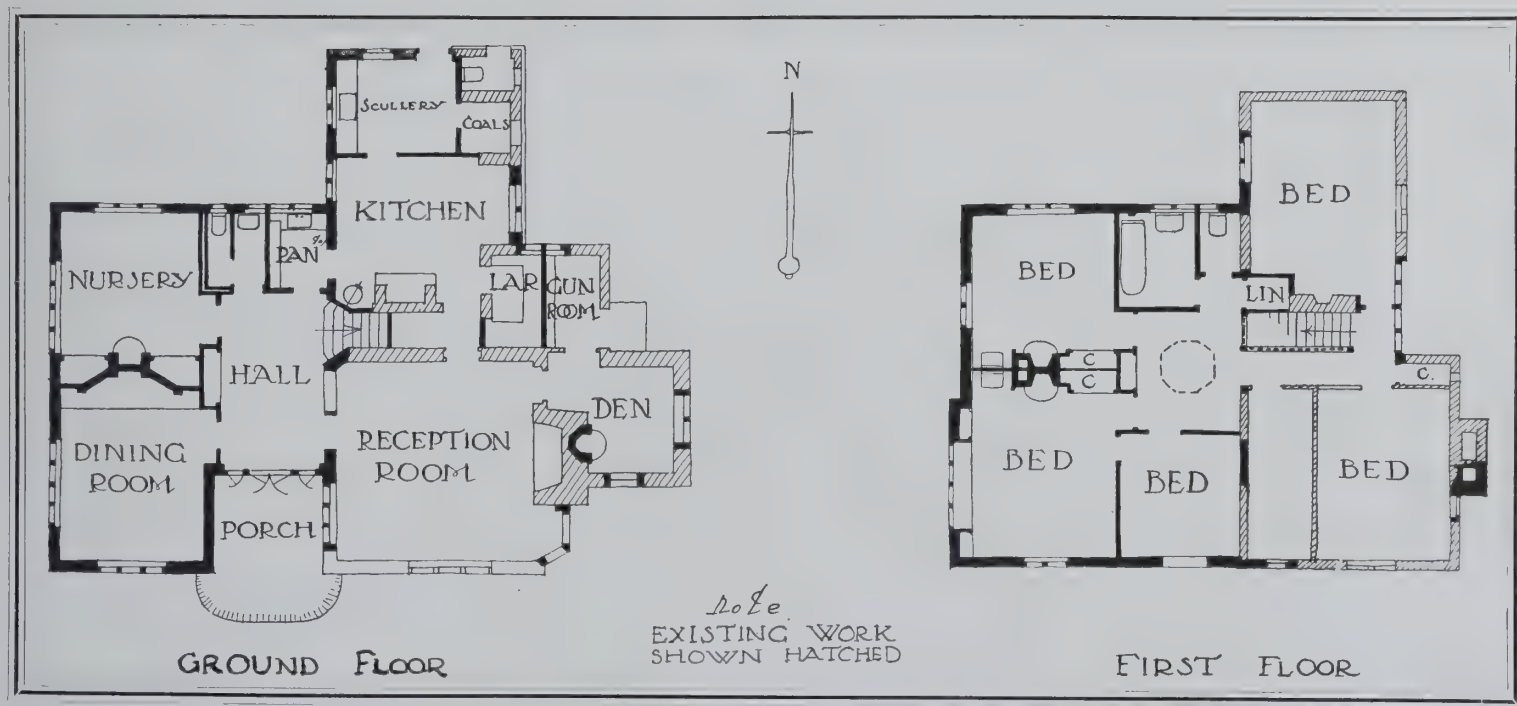
A FIREPLACE.

hall, which is not a satisfactory arrangement, but the owner wished the dining-room to be on the south overlooking the view, and the ground slopes up on the north in such a manner that the kitchen wing could only be built where it is.

The oak for the half-timber work was taken from the woods around and from Old Goring Bridge which, recently pulled down, supplied timbers about three hundred years old. The inside woodwork is all oak—the hall, in fact, is an oak-panelled room, since it is nearly all doors; the spaces between have

been panelled at a trifling cost. The doors upstairs have been pieced together from various old scraps of oak, which, with the beams, hanging lanterns, and top light, give a charmingly ship-like flavour to what is generally the duller part of a house.

At the back of the house there is a large tank, originally used to hold rainwater (they drink rainwater in the country). This has been turned into a coal store, with an electric light plant above. The house thus has the modern conveniences, yet it is still entirely countrified. It was built very well indeed by the local builder, who took a personal interest in every detail. Another local man—the thatcher—claims to have had the thatching business in his family for twenty generations.



PLANS OF THE LITTLE MANOR.



THE WEST FRONT.



THE ENTRANCE ON THE SOUTH FRONT.

THE LITTLE MANOR, WITHERIDGE HILL,



Plate III.

February 1924.

THE SOUTH FRONT.

The south front of the Little Manor overlooks a wooded valley in the Chiltern Hills. At the back the ground rises steeply. The corner in the foreground belongs to the original cottage round which the rest of the house was designed.



THE PORCH FROM THE HALL.



THE STAIRCASE LANDING.



THE RECEPTION ROOM.

The Fountain of Time.



A DETAIL.

LORADO TAFT is an American sculptor. His work demands, and is accorded, the admiration of both the art critic and the man in the street. He has the true artist's gift of expressing an idea, a truth, in sculptural terms as a poet might crystallize it in beautiful verse or a painter immortalize it on canvas.

By chance, at a moment when his need was great, Lorado Taft was compelled to use concrete as the material of an imposing statue. Later, in conjunction with John J. Earley, of Washington, a specialist in combinations of artistic colour finishes for concrete, he produced an outstanding piece of sculpture in the "Fountain of Time." In that work Taft's design and modelling were given their true value by the use of a concrete made of red and yellow gravel (some of the stones being three-quarters of an inch in diameter) mixed with white Portland cement, the surface being so treated that the exterior cement was washed away, exposing the colour of the pebbles, which were so graded, mixed, and arranged as to harmonize into a definite colour scheme, predetermined by the artist. Such an exterior not only produced a unique colour effect, but, to quote Lorado Taft, "possessed a wonderful vibrancy and harmony, and the attributes of a Pointellist painting."

Lorado Taft's first work of considerable note was the figure of an Indian, shrouded in his blanket, looking westward toward the sunset across the Mississippi Valley. The position chosen was the summit of a bluff at Oregon, Illinois. The sombre, stately Indian, majestically contemplating the western plains over which, step by step, the men of his race had been pushed to practical extinction, Taft made a massive work, towering 50 ft. above its base. At the time he was at work on his Black Hawk statue he had no money. A cement firm, strangers, gave him sufficient cement to complete his work.

Afterwards, Lorado Taft, then resident in the grounds of the University of Chicago, sought to embellish a broad avenue that bisects the college campus. He thought a fountain was needed at either end. An idea came to him to put into sculpture Austin Dobson's lines :

Time goes, you say. Ah, no!

Time stays; we go.

He designed it as a group consisting of Time, massive, contemplative, wrapped in a mantle, and gazing pityingly, compassionately, at a procession of men and women and one babe in arms, a hundred of them altogether. The procession, 120 ft. long, 18 ft. high, and 14 ft. wide, Taft made in wave-form, "betokening the ephemeral." He had in mind, he says, Huxley's "the individual drop rises and falls, the wave sweeps on."

Over six years Lorado Taft worked on his model, not including an interim caused by the war. When the plaster was waiting he was not yet sure what material to employ. Georgia marble, proved by use in American cemeteries to be less durable than generally supposed, was ruled out. Bronze was discarded as unsuitable to the subject. Taft wanted something white, "something light and foamy, like the waves." Bedford stone was considered and rejected. White granite was mentioned. The difficulty and cost of the carving weighed against both. Then Lorado Taft was introduced to John J. Earley. In time the latter became interested. Eventually they collaborated. Taft's fine sculptural work was embellished and given life by Earley's clever moulding. The rough, vari-coloured surface, with its unique effect, gained by a combination of the white cement and the red and yellow pebbles, produced an harmonious whole that has created much interest in America.

FREDERIC COLEMAN.



A DETAIL.



A GENERAL VIEW OF THE FOUNTAIN OF TIME.
Time stands on the right watching humanity pass in a procession.



A NEAR VIEW OF THE PROCESSION.
The work is founded on Austin Dobson's lines : "Time goes, you say. Ah, no ! Time stays ; we go."

Tallis's *London Street Views*.

II.—Lower Regent Street and Waterloo Place.



THIS section of Tallis's views is a particularly interesting one, for it not only shows a thoroughfare as almost wholly designed by Nash, but it also includes Nash's own residence in London. As will be seen, from Piccadilly Circus to Pall Mall, both sides of the street exhibit the stucco-covered buildings for which the architect was famous. The portion delineated was completed in 1817, and was the first section of that great thoroughfare which, as originally contemplated, was to connect Carlton House with Regent's Park by a broad and systematically designed street.

The description given in Tallis of Waterloo Place and Lower Regent Street is of the meagrest: of the former we are merely told that "it commands a fine view of the Duke of York's column, and is composed of elegant mansions; the opening here (being) perhaps one of the most striking in London"; of the latter, that "this part of this noble street is particularly magnificent, and consists of club-houses, hotels, and first-rate shops and private residences."

Londoners of to-day will have some difficulty in identifying the view opposite with the thoroughfare as it is now. For it has been practically wholly rebuilt, and although fragments of Nash's original houses remain, they do so either in a semi-ruinous condition, or, as in the case of a few on the east side, so obviously doomed to speedy demolition, that it is probably only a matter of months before they are pulled down. With their disappearance the last remains of this part of Nash's Regent Street, so vaunted by our forbears, so favourably regarded by technical critics of an earlier day, will have gone.

It will be interesting to note who inhabited some of these houses in the year 1838. Starting, then, on the east, at No. 1 Waterloo Place, the Pall Mall end, we find Strong i'th'arm, engraver to Her Majesty, at the corner, a firm that survived till all this block was, not long since, absorbed by Messrs. Cox's new building; at No. 3 was the well-known firm of Rivington, bookseller; while Pope & Co., hosiers, had but then recently removed to No. 4, from 28 Friday Street. Next door was the Asylum Life Office; at No. 6 the Club Chamber's Association; and at No. 7 the Palladium Life Assurance Company, the forerunner of the North British, which was there till the other day. Indeed, this part was a great stronghold of such offices, the United Kingdom being at No. 8; the Freemason's General Assurance Company at No. 11 opposite; and the Royal Naval and Military, and East India at No. 13. At No. 9 the London and Westminster Bank had its premises; at No. 15 a certain Captain Martin is given as residing (the only private house here). Since then this was the office of Messrs. Smith, Elder & Co., the famous publishers, and is now being pulled down; at No. 12 the Clarence Club had its headquarters. To this rather dry information I can add a few facts which give a different sort of interest to old Waterloo Place. For instance, on the second floor of No. 11, James Hogg, the Ettrick Shepherd, lodged during the winter of 1831-2; No. 13 had once been the offices of Messrs.

Taylor and Hessey, whence the "Essays of Elia" and "The English Opium Eater" were first published; and, I imagine, it was the spot where Bulwer Lytton, wishing to reprimand his publishers for some supposed oversight, and being confronted with one of them, but not knowing which, exclaimed: "If you are Taylor, d— Hessey; if you are Hessey, d— Taylor." It is also interesting to remember that the Athenæum Club was first started, in 1824, at No. 12, and that its earlier name was The Society.

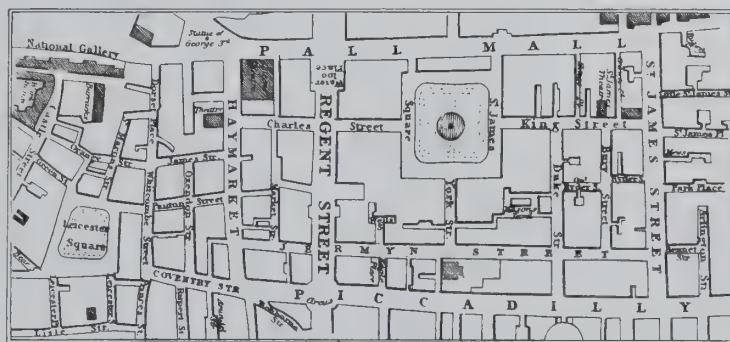
Taking Lower Regent Street, which begins at Charles Street, we find that the even numbers are on the right (or east) side, the odd, of course, being opposite. No. 2 is, therefore, the first house we start with going north, and that, in those days, was the Junior United Service Club, which is still there in rebuilt premises. The original building (as we see it in Tallis's view) was from the designs not of Nash, but of Sir Robert Smirke, and had been intended for the Senior United Service; proving too small, however, it became the home of its offshoot. The present structure was erected by Messrs. Nelson and Innes in 1855-7. Nos. 8 and 10 were the Carlton Chambers, and No. 14 was originally Nash's own residence, where he lived till his retirement; but at the time of Tallis's survey was occupied by a shop, as we see. No. 16, the recessed portion, was then the Carlton Hotel, kept by one Payne; later, in 1858, it was taken as the headquarters of the Raleigh Club. In the Circus itself, No. 40 is interesting as having been the premises of the famous Bull and Mouth Coaching Office, the sign of which can be seen over the entrance, and at No. 44 Anne Drewett had her once well-known circulating library.

On the opposite (west) side, Messrs. Swan and Edgar were then at No. 39, a very different-sized shop from that which they now possess; Nos. 29 and 27 (the latter then the Strangers Club) have interesting and pre-Nash frontages, the former being, in this respect, exactly similar to No. 30 on the other side of the road. At No. 21 was the Horticultural Society, and at No. 9 Messrs. Howell and James, both of which are mentioned in Tom Hood's punning ode to Mr. MacAdam—the Howell-and-James-young-man is also, of course, immortalized in *Patience*. The only ecclesiastical edifice in the street was St. Philip's Chapel, between Nos. 11 and 13. It was designed by Repton, and was erected in 1819-20. It will be observed that No. 15 has the appearance of a private house (there is an escutcheon on the façade). In the absence of a directory for the period I have not been able to trace whose house this was, nor does Tallis afford any information.

An examination of this section of Tallis's views will confirm what is known already, that Nash, as did the Adams before him, put in practice the plan of giving to several distinct dwellings or shops the appearance of a single large structure, while fragments that still remain of his achievement give point, also, to the famous lines:—

"Augustus at Rome was for building renown'd,
For of marble he left what of brick he had found;
But is not our Nash, too, a very great master?—
He finds us all brick and he leaves us all plaster."

E. BERESFORD CHANCELLOR.



TALLIS'S PLAN OF LOWER REGENT STREET.

Selected Examples of Architecture.

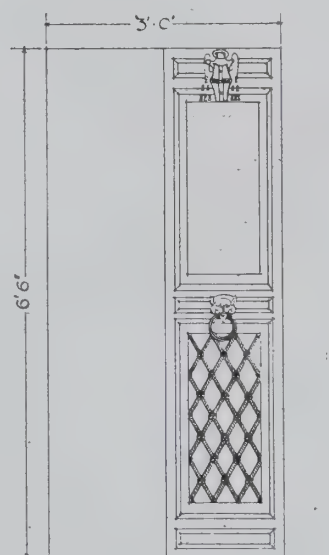
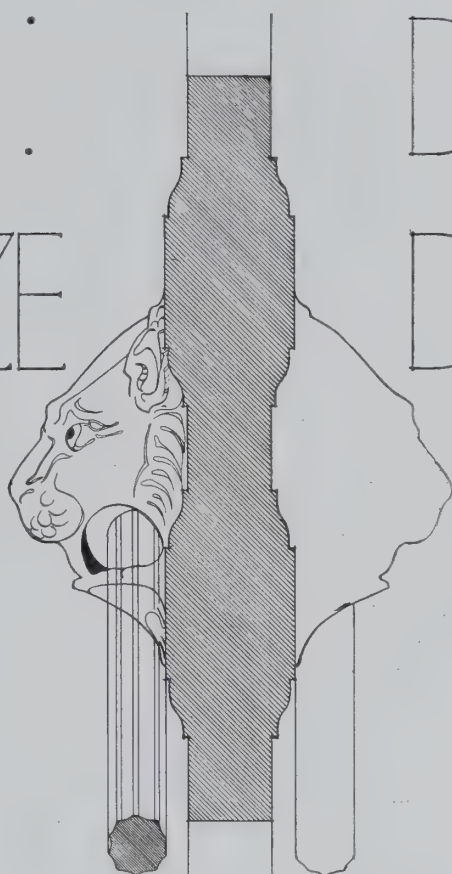
IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Bronze Doors of the Duomo, Siena.



THE BRONZE DOORS OF THE DUOMO, SIENA.

SIENA : DUOMO. BRONZE DOORS.



SCALE OF FEET.

SCALE OF INCHES.

THE BRONZE DOORS OF THE DUOMO, SIENA.

From a measured drawing by W. G. Newton.

Exhibitions.

THE R.W.S. GALLERIES.—The Sixty-ninth Exhibition of the New English Art Club was on the whole of a rather ordinary kind, and its claim to be in any way of a revolutionary nature has now definitely faded away to vanishing point. Well, the New English has served its purpose, that of breaking stale academic traditions and reasserting in England certain first-principles which were at the time of the club's inception almost entirely lost. For this it is entitled to every credit, and has, as a matter of fact, received recognition from all quarters for what it has done. But it is now in danger of becoming immeshed in its own theories of some twenty-five years ago, which were new in England then, but which appear to us much as the academy appeared to the founders of the club at that period. A little more elasticity of outlook would not do it any harm.

In "Posthumous Portrait of Mr. and Mrs. John Scott Oliver" (78), Professor Tonks has reconstructed well the Victorian atmosphere; the loose, easily fitting, not to say baggy clothes of the man, which, too, seem characteristic of the period, are well suggested. The foreshortening of the left thigh, which is in an extraordinarily difficult position to draw, has been rendered with the exact assurance which only knowledge can give—but the feet vanish away indeterminably. While the upper part of the body of Mrs. Oliver is very well constructed, the lower part is not convincing, and somewhere it is wrong, as she has neither the appearance of standing up nor of sitting down. The crisp, silky feeling of the dress is well given, and there is in this painting a sense of refinement and leisure; and when one considers that the portraits are posthumous, it is really an achievement. The actual method used in this work is a little reminiscent of an early Orpen—the little effective tricks with the paint are somewhat in his manner.

Though respecting very much the ideals of Sir C. J. Holmes, one cannot help thinking that if he were able to forget sometimes what a scholarly painter he is, his work would become a little more human and moving. As it is, one is a little tired of its studied austerity. Most of his paintings here have a settled gloom about them, and as this is the result of a deliberate search for a leaden-hued half-tone, upon which he relies to hold his work together, one questions whether the means justifies the end. The exception is "The Low Priest from the Nag's Head" (39), which, in spite of its reserved colour-scheme, has in it a luminous under-current.

Sir C. J. Holmes has probably worked out to a nicety the exact proportions of his pictures, but it seems in some cases that they are rather too wide for their height. And sometimes the connecting link between one subject in his paintings with another—in order to carry out the continuing line of a composition—is a trifle too obviously contrived: there are times when a little of the art which conceals art would not be amiss. Also, the sudden introduction of a patch of colour into a landscape which in other respects is very nearly in monochrome—as in the blue in the painting of "Pendragon Castle" (60)—savours a little of trickiness.

Mr. David Muirhead shows two portraits and a landscape, in which his invariable good taste is again apparent. The profile of a girl (44) is the best, but the dark division of the background, coming just near the point of her chin, spoils the composition. This line should have been made to fade away, or have been placed lower down. His other portrait (41) is delicate and soft and mysterious, and is a welcome relief from the garish assertiveness and lack of "quality" to be observed in other portraits on the walls. Mr. Muirhead has a true sense of colour, which has nothing to do with bright colours squeezed out ready made from the tubes, as some artists seem to think it has; in some cases this artist's colour schemes are obtained by constant over-paintings, each coat having its place in the final result, the effect being one of beautiful pearly-greys, which are not colour in the ordinary sense, yet full of colour which awakes as one looks at it.

Miss Fairlie Harmer's "The Thames, Chelsea" (43), is beautifully airy and full of light: but it is rather uniformly cold in colour. Still, it is one of the most successful renderings of the Thames which has been done for a long time.

Mr. W. L. Clause seems to have something to say, but an unpleasant manner of saying it. His colour is repellent and his drawing a little too "easy."

Mr. Fidler's work gives one something of the same sensations one had in watching moving pictures in the first stages of their development, when there were gaps in the sequence of the pictures taken of successive movements: though it is extraordinary how his pictures develop and emerge into clearness when seen at a distance.

Mr. R. J. E. Moony shows two pictures: "A Bank of Primroses" (38) being perhaps the more successful. It has a feeling of spaciousness, and an atmosphere of quietness pervades it. "The Tinker" (18) is not without charm, but the discomfort one feels in anticipating the probable fate of the gate under the antics of an excessively large child, detracts a good deal from the serenity of contemplating an otherwise pleasant landscape.

THE VICTORIA AND ALBERT MUSEUM.—The exhibition of the Association of Old Students of the Royal College of Art was, in many respects, much more interesting than might have been anticipated. The rather fatal academic or classical training, which sometimes takes so many years to unlearn, though present in much of the work, was not so overwhelmingly apparent as one feared.

It is interesting to see that Mr. George Clausen once studied at the College, and he shows a vigorously painted head of himself. Mr. Connard, too, was a student here, and he sent a rather flamboyant painting of a woman in fancy dress. Among some others who have narrowly escaped the deadly "traditions" is Mr. J. D. Revel, who shows some clever and slickly executed work, painted in a manner which seems suitable to his temperament, as he appears fond of recording arrested movements, which need quickness of eye and hand. Miss Browning also has an independent outlook and a fine feeling for broad handling of paint. Mrs. Lucy Revel's "Orpheus" is to be commended for its simple treatment and clean colour.

A great deal of the sculpture is of the conventional kind, and most of it looks like laboured art school studies, without any artistic significance. Among some of the sculptured heads, one of Mr. Harold Speed, by Mr. David McGill, showed a simple and sculpturesque feeling, being at the same time quite natural, but not at all photographic. Miss Billing also has two heads of children here, which reveal a sound knowledge of form.

THE GIEVES GALLERY.—It was a pleasure to make further acquaintance with the work of Mr. Jack B. Yeats, and an opportunity to so do was offered in his exhibition of "Paintings of Irish Life," which was held in the Gieves Gallery.

Mr. Yeats wisely keeps within his rather limited range of pictorial outlook: he has a loose, easy, and spontaneous manner of handling paint, and if one does not wish him to be anything more or less than himself, much pleasure can be obtained from his paintings. He appears to know a great deal about horses, and it is obvious that he loves to paint them. The little picture "The Paddock, Leopardstown" (36), is a very successful composition, full of movement seen in a quiet grey light; there is a virile springiness in the horse, which is taut and mettlesome. Another successful painting of a horse is "Fair Day" (1). The rhythmic action of the horse and the man upon it, undulating with sympathetic oneness, is recorded, one feels, under the direct stimulus of actual observation. Other subjects painted by Mr. Yeats include scenes in trams and on railway stations. One, of a meeting between friends in a tramcar, gives the animation and probability of a casual meeting between people who have a lot to say to one another and have found the opportunity of saying it. Very good, too, is "The Beggar Man in the Shop" (100); the forms are uncertain and shifting, and so, what at first glance might be thought too loose in treatment, is seen to be, after all, an aid to the character of the subject which makes the picture. Mr. Yeats's colour is cool, grey-greens and blues predominate; and when too many of his paintings are seen at one time the effect may be a little monotonous. But this colour is quite distinctly characteristic of the artist, and of Ireland; so one would not have it otherwise.

RAYMOND MCINTYRE.

Recent Books.

Town Planning and Town Development.

Town Planning and Town Development. By S. D. ADSHEAD. London: Methuen. Price 10s

All communities, like the human units of which they are composed, are living organisms, subject to those eternal laws of growth, maturity, and decay, which have baffled the greatest minds of every age. The same powerful latent forces which are present in the individual during the period of adolescence are also at work in the growing city. It is the primary function of the Town Planner to anticipate the effect of such forces, and guide them into channels where they will benefit the community as a whole.

Professor Adshead, with his broad human sympathies and imagination, realizes that no control of city development is of permanent value unless it be exercised with a profound knowledge of man's activities, his relation to his fellow citizens, his primeval instincts, and the limitations to his work imposed by natural environment.

"Town Planning and Town Development" is the first of a series of volumes which are intended to form **text-books** for the student. In the first chapter the reader is shown how communal life depends on the careful adjustment of the social fabric, and that the cement which binds together the human aggregate consists of a common occupational interest. The importance of our primeval instincts, as hunters, shepherds, peasants, fishermen, and miners, is regarded by Professor Adshead as being more important in determining our mode of life than our recent habit of living in big cities: in fact the chaotic towns of our industrial regions are likened to the formless temporary structures of a miner's camp. It may be argued, however, even admitting the value of heredity, that the coalescence of different types by intermarriage in the last two hundred years has greatly weakened such occupational virtues as we once possessed, and we may suggest instead that the strong individualism of the average Englishman, inherited from his Nordic ancestors, which at the present time is given free play under a democratic rule, is really the cause of our modern towns lacking any unity of form. Individualism without co-operation probably accounts for a lack of cohesion in our cities.

From the relation between men as members of a community, the author passes to the inter-relationship of towns. In past ages cities were, for the most part, self-contained, all the necessities of life being provided by the well-balanced community. Populations increased, towns began to concentrate on the intensive production of the commodity for which the locality was best suited, and the great improvement in communication led to an increase in trade. Hence the reader is shown how towns became inter-dependent, and how an efficient arterial system is consequently of vital importance to commercial prosperity.

Some town-masses have unfortunately developed abnormally and become mere workshop areas. So arises the need for towns entirely devoted to recreation, and recuperative centres for an over-industrialized population.

Valuable suggestions are given by Professor Adshead in his chapters on Town Extension and on Transport, also notes on traffic requirements and roads, the result of practical motoring experience combined with an artist's imagination and love of natural scenery. Borough surveyors would do well to note the author's remarks on road widths and grass margins.

The succession of notes on road administration from 1285 to the present day are presented in a condensed form, lest the reader be confused by detail; we suggest that with a little more regard for their right sequence the events enumerated in this chapter might provide an excellent outline history of the subject.

The section on zoning contains a warning that regulations for city growth are liable to have a detrimental effect if too rigid in their application, and this in a country where science is likely to render innocuous many of those industries which formerly have been established in, and spoilt, residential areas.

The last part of this volume gives a résumé of Housing and Town-planning legislation since the Public Health Act of 1875,

down to the present time, with the author's interpretation of the salient clauses in the Acts of 1909 and 1919. The last chapter is devoted to Town-planning Statutes on the Continent and in America.

In conclusion, many readers will no doubt be disappointed that so little space is devoted to the question of providing permanent agricultural belts, as this is surely the only satisfactory method of localizing the population in districts likely to develop rapidly. No doubt the author considers this a matter of regional planning, and so outside the scope of his subject. We look forward to the later volumes of Professor Adshead's work, convinced that the omissions from this book such as the æsthetic aspects of town planning, will be dealt with in a manner worthy of so great an artist.

W. HARDING THOMPSON.

The Road.

The Road. By HILAIRE BELLOC. Published for the B.R.C. Eng. Co., Ltd., by Charles Hobson, Manchester.

You will open a book so well printed and so engagingly illustrated on such a subject as "The Road" with the hope both of pleasure and profit when it is written by one who has walked most of the roads of Europe and told us a good deal about them already. Nor will you be disappointed. Here before your eyes is our early ancestor groping his way like some ant through a tangle of marsh and river and forest, clinging in earliest times to the higher ridges, and the sunny side of them, not for warmth but for surface: soon contriving to ferry the river and making his "ford," or "going," not where the stream is shallow, but where both banks are hard, and later learning to throw a causeway across the marsh and across the river a bridge, which gathers to itself the roads on either hand, and sets men, since the sea-borne traffic can now go no higher, to building wharves and warehouses, and so a town. Thus is the first bridge-builder a man of the highest importance. Was not one of the proudest and most ancient of the titles of the Roman Emperors "Pontifex Maximus"? Surface, too, is a prime consideration: dryness is of more importance than hardness. So you may see the old road down the Wey to Farnham picking its path across the river valley "from gravel patch to gravel patch almost as a man crosses a stream by stepping-stones." Gradients are in early roads comparatively unimportant. When, with the growth of traffic and vehicles, they become more important, they modify again and again the original track. But a road, when once established, has an impetus of its own, as it were, and is seldom drastically altered. Only the Romans, with the big initiative of strategical needs, would set themselves to re-design a complete arterial system for a country; and it is interesting to trace on a map of England how when the Roman civilization weakened, and vital parts of their road-system such as bridges or causeways were broken down, there grew up round about these isolated fragments of what had been a trunk system, little tangles of local footways to meet the limited needs of the time.

The book is divided into two parts, the first dealing with general considerations, and the second concerned with the history of English roads, from the earliest trackways, the great Roman system, the obscurity of mediæval times, the obstructions and morasses of the eighteenth century (are not the coaches in Fielding's novels always being bogged?), to the revolution of the turnpike and Telford and Macadam, and the disastrous invention of the railway. But Mr. Belloc is not only concerned with history. We stand now almost as we stood in 1830, tied to a jumble of trackways which have grown up to meet far other needs. And suddenly we are beginning to use the roads as never before. Shall we be content to allow ourselves to be strangled socially and economically, or shall we meet a new need with some large new plan?

W. G. N.

Modern and Modernist.

L'Art Belge du XIX^e Siècle. By GUSTAVE VANZYPE. Brussels & Paris: G. Van Oest & Cie. 4to, pp. 148 + 102 plates.

Histoire des Peintres Impressionnistes. By THÉODORE DURET. 3rd Edit. Paris: H. Floury. 8vo, pp. 196 + 36 illus.

Für und Wider. By PAUL WESTHEIM. Potsdam: Gustav Keipenheuer Verlag. 4to, pp. 196. Illus. 92.

Oesterreichische Kunst. By FRITZ KARPFFEN. Vienna: Literaria Verlag. 8vo, pp. 212. Frontispiece in colour. Illus. 110.

These four books furnish a symptomatic view of some phases of European art during the last hundred years. The first of them is a sumptuously produced work in the making of which the publishers and printers have been very proud. It is not only a fine example of printing, it is a fine example of book mechanism. I have never known a more compactly made paper-covered volume. The number of illustrations and the number of times I have turned the pages would have severely tried any other book I know, but not so this: it is perfect. The many full-page illustrations are reproduced in a most satisfying way and I envy the possessor of one of the sixty large copies on Van Gelder paper. The work is a history, and it is a souvenir of the Jubilee Exposition of the Art and Literary Circle Exhibition in Brussels in 1922. It deals with all the principal painters in Belgium of the nineteenth century and some few of the sculptors, and at the end, so that useful things shall not be allowed to interfere unduly with the lyrical character of the narrative, and for reference sake, are given some pages of compact notices of the artists included.

These artists are all dead, some of them in 1922, one of them as early as 1844. Some of them were born during the closing years of the eighteenth century—Ferdinand de Braekeleer, Henri de Caisne, Jean-Baptiste de Jonghe, Jean-Baptiste Madou, François-Joseph Navez, and Eugène Verboeckhoven; some of them in the early years of the nineteenth century, famous ones who added to the glory of European art—Charles Fraikin, Guillaume Geefs, Constantin Meunier, sculptors; Henri Leys, Félicien Rops, and Alfred Stevens, painters; and Antoine Wiertz, painter, sculptor, and eccentric. To these followed many more who strengthened the modern school of Belgian painters without disturbing its traditions overmuch. The art of few European countries has been interfered with less by the modern movements than that of Belgium. Even during the disturbed years of the present century, it has kept itself almost intact, on the one hand from French, and on the other from German fecundity.

In all, this handsome volume treats of about 150 artists, a number which can be envisaged, and there a small country like Belgium has the advantage. Not everyone is a great sculptor or painter, but they are all above the average merit as may be judged even from the illustrations in monotone here provided. These illustrations are of particular value because they are of works for the most part in private collections lent for the purposes of the Jubilee Exhibition by their owners, and therefore otherwise inaccessible. They do not in all cases possess a greater interest than the examples in the public galleries, but they do at any rate well represent their authors.

In Théodore Duret's "Les Peintres Impressionnistes" lies all the trouble! Here there are accounts of the artists responsible for the modern revolutionary movements in the art of painting—Pissarro, Monet, Sisley, Renoir, Cézanne, Guillaumin, and Berthe Morisot. Splendid artists! No wonder that this book, which gives so fine and interpretative an account of the Impressionist Movement, first published in 1878, has reached a third edition. Many books have since been written on its subject matter, but itself is the basis for all who desire to build again. Such works are enumerated in the bibliography now given extending from the year 1876, when the first study, "La Nouvelle Peinture," was issued, to 1922, when the last French study on Pissarro appeared.

Since 1878 much has happened. Some of the authors of the happenings are already dead, some are alive and actively pursuing new adventures. The coming of the new art was no secret silent thing entering a sleeping domain; it was a dynamic force, whose severity was very soon felt throughout French and English art and speedily spread to Germany, where it is active to-day. For a generation and more Impressionism held the field in the purity of its early appeal, and then the disintegrating effects of it began to appear, systematically here, spasmodically there, but

insidiously interpenetrating the old ideas, and not everywhere insinuating new ones. If there is one thing that French impressionism accomplished, it was to cast the whole of painting back into the mixing pot. Painters did not know where they were: their job had been to find a subject and then to paint it; they now found they had to seek for light and analyse it. To some it was quite stupefying; by others it was hailed with joy. Soon, all the old illustrations became recognized back numbers. Anyone who liked could copy them, but there was work for men to do—and they did it. They did not merely analyse light and record the results of their research, they painted pictures which were much more interesting than the old ones. The world recognized the new truth, and when it was revealed it began to recognize another, which was that art—sculpture, painting, architecture—was progressive and it invited the artists to be progressive, and they consented.

Post-Impressionism—to use the loose but embracive term—supervened, as the doctors say of the complications that often end in death, but these complications were symptoms, not of death, but of life, and again in France, and later in England, there arose a new young healthy body intent on pursuing the idea that art was thought, even if the thought was of a subversive character. This suited the Italian and German feeling, and so in Italy and in Germany the young men passed from the analytic stage of impressionism to the synthesis of post-impressionism. Now the time has arrived when these things have to be examined and reported upon, and Paul Wertheim, well known already for his examination of the works of the modernists—Lehmbruck the sculptor (now dead), and Oskar Kokoschka—and author of "The World as Idea," sets out in a splendidly ample volume the reasons "For and Against" the art of the moderns.

Not all his subjects and examples are German; a few are French, but none are English. There is Edvard Munch the great Norwegian realist, born in 1863, who, with Vigeland, the sculptor, has placed Norwegian painting and sculpture on a level with the other nations. There is Vincent van Gogh, whose religious ecstasy was transmuted into an art—ecstasy such as has not been experienced for a century. There is Henri Rousseau, the customs-house official turned painter, the man of the Toy-box School, and the young Frenchmen André Derain, Georges Braque; the Spaniard, Pablo Picasso; the Pole, Jacques Lipschitz, and, to place by the side of Munch, Ferdinand Hodler, the Swiss. These are among the principal foreign instruments of artistic progress in nineteenth-century European art, and their influence on the art of young Germany in particular is critically dealt with by the author of this embracive volume.

After chapters on the art-problem and the art-impulse, the author at once engages with the work of Hans Thoma, the quite conventional artist; that of Lovis Corinth, more or less conventional in method, but unconventional in other ways; passes on to the expressionism of Karl Hofer, to that of Max Beckmann—a more advanced description—and so to the extravagances of Max Pechstein and the pure cubism of Rudolf Belling, who is now applying the principle to interior architectural form, structural and not merely decorative, while the extraordinary architectural evocations of Hans Poelzig are dealt with. The realistic carved wood figures of Ernst Barlach are also discussed here.

Sculpture receives considerable attention in the book by Fritz Karpfen, on Austrian art; the sculpture of Anton Hanak, that really great plastic artist, of Gustinus Ambrosi—an Austrian Rodin—and of Josef Humplik. In none of these are there any extravagant propositions, beyond certain eccentricities of pose and of modelling. In the illustrations and notes of pictures, drawings, and prints, however, many stages between the conventional and the extravagant receive attention. Austrian art does not, on the whole, go so far in the modern movement as German, but, in this volume, at any rate, a far more Catholic outlook is extended. Of one thing there is no doubt, and that is the frankness with which figure painting is treated, much to the advantage of the art of drawing, of which some fine examples are given after Egon Schiele and Arthur Brusenbauch. Design too is a strong feature, and is exemplified in the work of Gustav Klimt and Franz Zúlov. The book is very useful as giving a view of the state of art, and that of artists, in Austria at the present day.

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"The Future of Painting." By WILLARD HUNTINGTON WRIGHT. John Lane. 5s. net.

"The Art Spirit." By ROBERT HENRI. Lippincott. 8s. 6d. net.

I recall an occasion when a critic, discussing with the late Robert Ross a certain large and very ambitious art exhibition, summed it up simply after the manner of his kind as a "damned bad show." Ross raised his eyebrows protestingly. "You ought not to say that, you know," he said, "because it's not true. This is not a bad show; I should simply describe it as '*disheartening*.'" It is in the same tone that Mr. Wright has couched his vindication of the art of painting. It is quite a mistake, he says, to suppose that painting will die out. "We shall continue to have graphic art as in the past, with its schools and academies, its awards and official salons," but he is careful to point out that painting culminated in *Rubens* (of all people in the world), and that nothing beyond *Rubens* can possibly be done. It is true that his interests are not really so limited as that sounds, because by "painting" he means the art of the old masters, which to his mind is purely an art of black and white in its essential structure. Later developments he describes as "the art of colour," which it would be foolish to confound with painting or to regard as a decorative art at all. He allows this latter art a future *on condition* that its exponents abandon paint and brushes and use light as controlled by some kind of "colour organ." This has not been done hitherto because "the physical and mechanical difficulties are tremendous." He might have added that there are also economic difficulties.

Now at first sight there seems no reason why an art of colour which has been developed by means of paint should not be called painting, and all the work previous to that of Turner and Delacroix be described as "tinted drawing," if we can swallow Mr. Wright's rather sweeping assertion that nothing else existed until the day when these artists introduced an "entirely new" use of pigments. We need not quarrel, however, over mere nomenclature, and though it might not be difficult to argue that his innovators had obvious forerunners, and that his culminating painter

added nothing appreciable in a constructive sense to the edifice of art he inherited, this also were perhaps idle, as Mr. Wright himself simply lays down these historic landmarks without giving any reasons for his choice. Are we not all driven in the interests of brevity to make these divisions a good deal more clear cut than they really are?

It is of more importance to dispute a false argument when it concerns, not the reputation of this or that painter whose works in the long run will protect themselves if only the world does not cease to care for painting, but the very credit of the art itself, which our critic so plausibly undermines by his repeated implication that the modern art of colour is unsuited to purposes of decoration, that it is necessarily inappropriate "as an accompaniment or background to everyday existence." He gives no reasons for this conclusion, though he shows, and we may grant unreservedly, that certain modern manifestations *have* been unsuitable for "so passive a function," and establishes without difficulty the right of modern painting to be considered a highly emotional stimulant like other similar entertainment forms which cater for the modern demand for excitement. In a sentence of pregnant truth he describes how modern conditions have tended "to deaden the mind to the subtleties of minute variations of greys—and similar manifestations of a day when febrile living had not blunted the sensibilities."

I submit in passing that there is every evidence that Mr. Wright has been suffering from febrile living or he would not so readily have classed among monochromatic structures all pre-Turnerian painting. (No doubt, if you choose, you can call most of Canaletto's tones grey.) I submit also the *decorative* does not necessarily mean the *domestic*. Decorative means suitable and a decorative painting is one that is suited to its surroundings and to its conditions; the trouble is that most modern paintings have no destined surroundings other than those of a competitive picture-show meant to amuse the public and excite the critics. In a distorted sense it might be claimed that if a modern painter neglects what used to be called decorative effect for something more stridently exciting, he is but the more suitable, the more decorative for such an occasion. When even an ultra-

(Continued on p. x1.)

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THE ARCHITECTURAL REVIEW.

modern painter is relieved by success from such conditions and finds himself painting for private houses he not infrequently has the wisdom to modify his work accordingly. (We have seen some attempt in this direction in the work of Matisse.) But, indeed, nothing could be more absurd than to argue that the constructive use of colour unfits a painting to be a beautiful background for figures. Take any fine painting of such a character, even of the most powerful colour, and hold up your hand against it. How lovely, if sometimes surprising, it is in colour; move the hand to and fro before the picture and note the endless interest of pattern provoked by the movements—the rather harsh standard of definition is anything but a disadvantage. The truth is rather that it is only by a scientific mastery of colour that a painter may hope to adapt his work to all decorative requirements. The traditional artists, whom Mr. Wright alone calls painters, had one superiority over the moderns. They were admirable craftsmen because they were constantly employed. But they would never have enjoyed the success they did had their art not been a narrative as well as a decorative one; it is the loss by photography of that pedestrian and utilitarian function that has in an economic sense ruined the painter.

It is just conceivable that this narrative function, almost without decorative alloy, may some day revive by virtue of a still later extension of photography. Cinematographic drawing has as yet only been handled by the low comedian, but it is, of course, capable of noble development, and some day, from the proximity of photographic films, may come a demand for concentration.

After Mr. Wright's compact little volume, neat and well put, if wrong, Mr. Henri's diffuse miscellany hardly reads like a book at all. Yet it is certainly more "heartening" than the other, and I doubt if any painter could read it without deriving from it some help and refreshment, and I write this when, as a conscientious reviewer, I have just read it through within the rather brief delay which its delivery permitted.

It ought not to be read so. There may still be people who recall the sayings of the American painter, W. Hunt, which were taken down by a lady student and bound into a little book. Mr. Henri has done the same as well, but with one difference: his book has

nearly three hundred pages, and Miss Ryerson seems to have played Boswell over a protracted period. Any of us who teach will wonder that Mr. Henri comes off no worse. Indeed, there is considerable wisdom among these sayings, all couched in short explosive sentences, which give the reader the sense of being subjected to an interminable bombardment rapidly alternating in direction. The result is that at first we seem attacked by an interminable number of guns, but after a time we tumble to the device. It is the battery we thought silenced which has started popping again.

WALTER BAYES.

The Servantless House.

"The Servantless House" and "Daily Help House." By R. RANDAL PHILLIPS. London: "Country Life" Press. 6s. net.

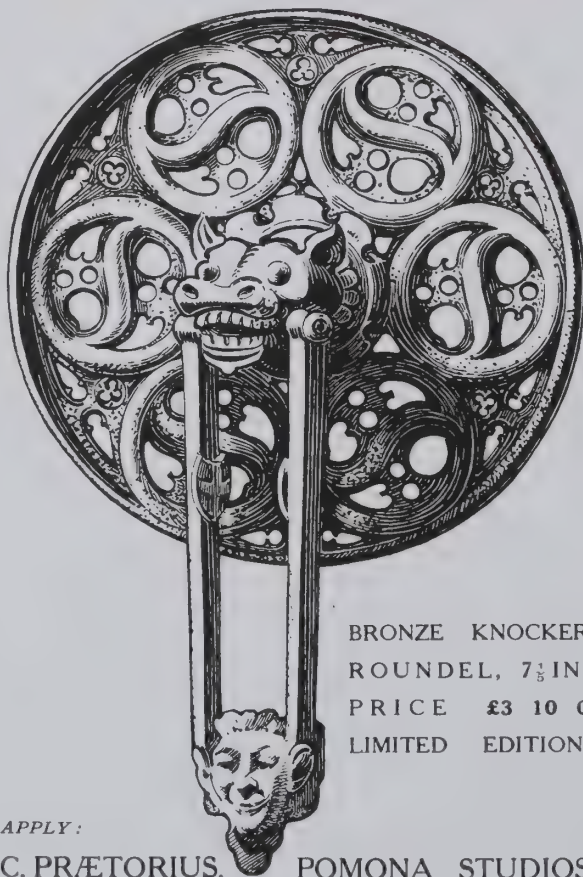
The revised edition of "The Servantless House" brings up to date a book first published when the servant problem was at its most acute stage, but though matters have improved slightly from the point of view of the harassed housewife, there still remain many hundreds of homes, formerly staffed with paid domestic help, where the mistress is either doing all the housework alone or is managing with the assistance of the "daily help." To these this book, written by the editor of "Homes and Gardens," should prove of practical value in indicating how work may be lightened by the use of the various labour-saving appliances now on the market.

The author does not profess, as he himself states in the preface, to tell people how to furnish or embellish their rooms, nor to give hard-and-fast rules as to daily arrangement of work, but rather his wish is to give in a handy form a comprehensive list of existing labour-saving appliances, with reasons why he considers their more general use would not only lighten the housewife's work (in any case quite sufficiently exacting and arduous), but also, in the long run, prove a profitable investment. Mr. Randal Phillips has not forgotten that the majority of us are tenants merely, living often in old-fashioned or inconveniently

(Continued on p. xlii.)

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planned houses, and many of his suggestions are put forward with the express purpose of helping those who have to "make do" with far from ideal conditions, and who do not wish to expend vast sums in permanent improvements to their landlords' property.

For those who are building or intending to build houses which they hope will be as far as possible servantless, the first advice is, of course, to find an architect who will reduce the housewife's labour by sensible planning. Mr. Randal Phillips, nevertheless, can help even those intending householders whose preliminary steps are wisely guided, as the sections of his book which deal with floor coverings, kitchen equipment, door furniture, and the hundred and one odds and ends which are necessary to turn a house into a home, are particularly sensible; and those lucky people who can still find, or afford, one or more maids to minister to their needs, can glean here ideas which would help to make the maid's lot pleasanter, and her work more efficient.

There is nothing more irritating than to read in book or magazine of some clever and helpful "gadget," and then weary oneself in the vain search for it, so it is pleasant to find that the author has added to the value of his book by placing at the end a list of the various appliances and contrivances mentioned, together with prices at the time of publishing and places where they can be obtained.

E. I. EAGAR.

Sculpture.

Die Ostasiatische Plastik von Ernst Grosse. Zurich: Verlag Seldwyla. 8vo, pp. 40 + 31 illustrations.

This brochure is an interesting introduction to the study of sculpture, both large and small, in Eastern Asia. Examples in bronze, stone, wood, and papier-mâché, mostly of figure subjects, are illustrated, from the great fifteenth-century elephant outside Pekin to nineteenth-century Japanese netsuke, one of the latter being a particularly good wrestling group. On one page is the big bronze image of Buddha of the thirteenth century at Kamakura, and opposite a haunting Nō-mask in wood. A fine head is that of a Buddha in stone from Northern India which looks like a Greek primitive: a beautiful piece of glyptic work.

Painting, Drawing and Sculpture.

Jahrbuch den Junge Kunst, 1922. Edited by GEORG BIERMANN. Leipzig: Verlag von Klinkhardt & Biermann. Large 4to, pp. vi + 326. Illus. 20s.

The state of contemporary modernist art in its various aspects of painting, drawing, print-making, and sculpture on the Continent, and particularly in Germany, may be comprehensively studied in the numerous large pages and the hundreds of good illustrations in this most interesting and valuable volume. To judge of its scope, the opening thirty-two-page article on Van Gogh with thirty-five illustrations may be cited, and this is followed by articles dealing with Corot, Cézanne, August Macke, Picasso, and others almost as exhaustive. Modern French sculpture is treated, and there are many reproductions of lithographs, wood engravings and etchings, and eight original prints. Cubism and Post-Impressionism are liberally treated, and the more normal forms of representational art are not neglected.

Strassburg Cathedral.

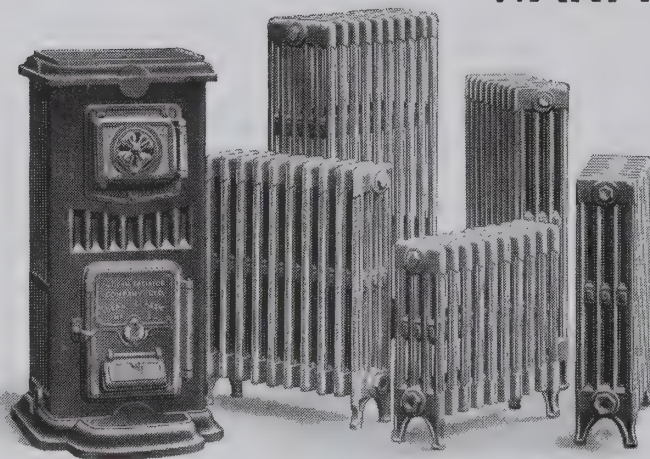
Das Strassburger Münster. By GEORG DEHIO. Munich: R. Piper & Co., Verlag.

To the eye of a genuine lover of architecture and technical expert such as Georg Dehio, a time-honoured cathedral is not only a monument to art and masonic skill, but also a faithful record of the history of the times through which it has passed, and in his recently published book on Strassburg Cathedral (R. Piper & Co., Munich) he has shown how this famous building, which has sometimes even been called the eighth wonder of the world, tells in its remarkable confusion of architectural forms and styles the historical changes and events of centuries.

He follows the history of the cathedral right through from the founding of it in 1002, of which early Roman period the crypt now alone remains, to when in 1903 it was discovered that owing to a sinking of part of the foundations the great tower was standing, so to speak, with one foot in the air, and only maintaining its position thanks to the solidity of the masonry. This fine Ulrichs Tower, which was the highest throughout Germany,

(Continued on p. xliiv.)

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142 metres, till the nineteenth century, when it was surpassed by the towers at Cologne, 156 metres, and Ulm, 161 metres, shows an entire change in its architectural design from the platform up, when Hültze took over the construction; in the same way that Erwins' original plans for the construction of the main portions of the cathedral were never carried into effect: if they had been carried out it has been said the cathedral would have been the finest in the world.

Many difficult periods in the history of the building were passed through; the great fire in 1298 destroyed a lot of the work already done, even melting the bells; in later fires, however, the solidity of the masonry defended many parts of the cathedral, such as the famous Laurentius Chapel, the work of Jakob von Landshut, 1495-1505. Also the many violent political struggles between Church and State, the citizens of Strassburg against the authority of the Bishops, caused much alteration in plans and design; this is shown in a remarkable manner from the victory of the citizens causing the erection of the famous stained-glass windows representing the crowned heads of the empire right back to early times, a very unusual subject for cathedral windows. Some of the finest specimens of stained-glass work are to be found in the cathedral.

Georg Dehio points out that in reality it is a mistake to talk about a distinctive "German" and "French" style in architecture; Gothic, he says, for example, was Gothic, the same in Central Europe as in France. Nevertheless, it is true that many architects who worked on Strassburg Cathedral—and many well-known names are connected with it—did often introduce the French decorative taste.

The revolutionary period in French history with its famous edict *Abattre toutes les statues*, was the cause of the destruction of many of the statues of the Saints, but a vigorous protest on the part of the Strassburg citizens was effective in saving a very considerable number. The well-known "Angels-Pillar" in the southern transept is a fine specimen of the work of its period; also many of the grotesque carvings, such as the "Men in Torment" and "Gamblers Fighting," worked in as a frieze between the architrave and the cornice in the entablature of some of the columns, are of interest.

Over the old roofs of Strassburg the general view of the cathedral is particularly fine, many of the architects having evidently paid special attention to this effect, when viewed from a distance. It is interesting to note that the characteristic jig-saw appearance up the sides of the main tower is due to the spiral steps which pass round the four smaller columns forming the corners of the centre tower, and these were originally intended to have each finished with a smaller spire, but have never been completed in this respect. The question of available funds sometimes has its effect in architectural designs; for example, at one period in the building of Strassburg Cathedral the work was for a long time held up, practically at a standstill, owing to all the materials being requisitioned for the erecting of the Bishop's Palace.

Architecture, observes Georg Dehio, in reality includes painting and sculpture: its object could never be attained if it stood alone; and certainly there seems an almost endless opportunity for study in all branches of art amongst the treasures of Strassburg Cathedral.

HUBERT C. S. COLBORNE.

Books of the Month.

THE SMALLER HOUSE: BEING SELECTED EXAMPLES OF THE LATEST PRACTICE IN DOMESTIC ARCHITECTURE. London: The Architectural Press. Price 25s.

GARDEN DEVELOPMENT. By T. G. W. HENSLOW. London: Dean and Son. Price 15s.

EXAMPLES OF SCOTTISH ARCHITECTURE FROM THE TWELFTH TO THE SEVENTEENTH CENTURY. Vol. II of the National Art Survey of Scotland. Edinburgh: George Waterston and Sons. Price 30s.

THE EIGHTEENTH-CENTURY ARCHITECTURE OF BRISTOL. By C. F. W. DENING. Bristol: J. W. Arrowsmith. Price £2 12s. 6d.

DOMESTIC ARCHITECTURE OF THE AMERICAN COLONIES AND OF THE EARLY REPUBLIC. By FISKE KIMBALL. New York: Charles Scribner's Sons. Price £3 3s.

BERMUDA HOUSES. By JOHN S. HUMPHRIES. Boston: Marshall Jones. Price \$15.00.

THE MASTERS OF ENGRAVING AND ETCHING. By EMIL WALDMANN and TANCRED BORENIUS. London: The Medici Society.

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The Housing Outlook.

Sir Charles Ruthen, Director-General of Housing at the Ministry of Health, in a statement to the Press recently, pointed out that, generally speaking, one could say that the houses authorized under the 1919 Act were now, to all intents and purposes, completed. The total number provided by that Act, under the provisions governing the erection of houses by local authorities, and by the Housing (Additional Powers) Act of 1919, authorizing a subsidy to be granted to private builders, would reach approximately 220,000. The closing stages of this Act synchronized with the gradual re-entry of unaided private enterprise into the general field of house-building, with the result that for the year ended September 30, 1923, the number of houses completed by all house-building agencies reached 77,639, or, in other words, a larger output than the average annual output for the ten years before the war, which was 63,000. Of the 77,639 houses completed last year 25,289 were erected by local authorities and 52,350 by private enterprise. Of the latter 39,150 were houses not exceeding an annual rateable value of £26; 11,550 had a rateable value of between £26 and £52; and only 1,650 had a rateable value of between £52 and £78. The greater proportion of the houses built by private enterprise consisted of what are known as "five-roomed" houses. The largest output known in the history of this country took place in 1908, when the number of houses of all classes built was 105,000. He confidently anticipated that the output of houses of all classes for the year ending September 30 next would reach that of 1908.

The Housing Act of 1923, passed in July of that year, had scarcely had a sufficient period in which to justify an accurate forecast of its possibilities, but it was exceedingly encouraging to know that the number of houses already authorized under that Act, which was passed so recently, had reached 85,000, of which 31,500 were being undertaken by local authorities, and 53,500 by private builders. Private enterprise unaided by the State or the local authorities was, of course, very busily and actively engaged on the production of houses, the area of which was above that stipulated by the 1923 Act as ranking for subsidy. Therefore, the housing outlook

for 1924 was distinctly encouraging. The greatest difficulty was that of the shortage, and, unfortunately, the growing shortage, of the strength of the essential skilled arms of the building industry. The building industry of to-day was probably at least 25 per cent. weaker than in pre-war days.

The Victoria and Albert Museum: League of Arts Concerts.

A further series of concerts are being given under the auspices of the League of Arts in the Museum Lecture Theatre on Saturdays, during the period January 12 to April 26, as follows:—

- January 12. Miss Sybil Cropper, Miss Murray Lambert, Mr. John Goss. (Concert arranged by the Guild of Singers and Players.)
- " 19. Pianoforte Recital—Mr. Harold Craxton.
- " 26. Miss Dora Stevens and Mr. Reginald Paul.
- February 2. Song Recital—Mr. George Parker.
- " 9. Violin Recital—Miss Murray Lambert. Songs by Mr. Geoffrey Shaw.
- " 16. A Concert of Church music, by the children and gentlemen of the choir of St. Mary's, Primrose Hill.
- " 23. Miss Evelyn Claye, Miss Mercia Stotesbury, Miss Daisy Levetus. (Concert arranged by the Guild of Singers and Players.)
- March 1. Miss Harriet Cohen and the League of Arts String Orchestra. (Miss Cohen will play the Bach Concerto in D minor with the Orchestra.)
- " 8. League of Arts Choir. Modern Part Songs.
- " 15. The Kendall Quartet.
- " 22. The Kendall Quartet and Miss Mukle. Quintets by Schubert and Dvorak.
- " 29. Pianoforte Recital—Mr. Harold Craxton.

(Continued on p. xlviii.)

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THE CONSIDERATION OF STYLE



Plate II

GRÆCO-ROMAN

February 1924

In many buildings of to-day, the general design leans towards Græco-Roman. The Brazier, once a common form of lighting among the Greeks and the Romans, can be adapted so as to give a pleasing light and yet be in true keeping with the classic character of the building. The above is one made by us.

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 „ 12. Miss Dorothy Silk and Miss Harriet Cohen. A Bach Programme.
 „ 19. League of Arts String Orchestra.
 „ 26. League of Arts Choir. A Purcell Concert.

The above programme is subject to alteration.

The concerts will begin at 3 p.m., and last about an hour. Admission will be free, but programmes will be on sale at the entrance to the theatre, and the League hope that the public will purchase them, in order that some part at least of the expenses incurred may be defrayed.

The New President of the R.S.A.

A further public recognition of the status of architecture is manifest in the election of Mr. George Washington Browne to the presidency of the Royal Scottish Academy. With Sir Aston Webb already in office at the Royal Academy, both the premier British art institutions are now led by architects. This is as much a compliment to the architectural profession as it is a personal distinction for the gentlemen concerned, and it will operate as much to the renown of the two academies as it will to that of the art of architecture itself. Mr. Washington Browne is to be congratulated equally with the Royal Scottish Academy upon his election to the presidential office.

Notice to Subscribers.

The title-page and index to Vol. LIV., July to December, 1923, is now ready and will be sent free on application to the Publisher of THE ARCHITECTURAL REVIEW, 29 Tothill Street, Westminster, S.W.1. Full cloth cases for binding may also be obtained, price 4s. 6d. each.

Subscribers who wish to have their copies bound should send them to THE ARCHITECTURAL REVIEW. The price for binding is 10s., which includes the binding case.

TRADE AND CRAFT.

A New Departure in Flood-Lighting.

The architect and the illuminating engineer have again combined forces to produce the effect now to be seen on the Army and Navy Stores in Victoria Street, S.W.1.

When the new front was designed by Sir Aston Webb, it was decided that this feature should not be lost sight of at night, and the General Electric Co., Ltd., was approached to formulate a scheme whereby it could be adequately illuminated without in any way detracting from its appearance.

Sir Aston Webb did not wish any fittings to be visible, and suggested that all illumination should be carried out from below the pavement.

Pavement lights were therefore put in, and under these Osram gas-filled electric lamps of the projector type were fitted, equipped with specially designed reflectors, with the result that the whole front is now suffused with soft white light, and the absence of glare and visible fittings makes the installation specially attractive.

This most original method of floodlighting adds another to the list of G.E.C. successes, some examples of which are the premises of Messrs. Selfridge & Co., Ltd., in Oxford Street, the Tivoli Theatre, Messrs. Heal's in Tottenham Court Road, the Wolseley building, etc. Most of these have been achieved with the I.E. 2/86 G.E.C. floodlight.

Another feature of the Army and Navy frontage is the introduction of the Strozzi lantern, manufactured by the G.E.C., which has been treated in a novel manner, in that it is fitted with a concealed floodlight in the top which illuminates that part of the building which would otherwise be in shadow, cast from the lantern itself.

These lanterns are all made in cast bronze, and the effect of the white, floodlighted front on a street which is otherwise rather dark and gloomy is most marked and pleasing.

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A Watertight Wiring System.

We have received from the General Electric Co., Ltd., of Magnet House, Kingsway, W.C.2, a copy of the recently issued second edition of their catalogue, Section W.2, dealing with the "Kingsway" wiring system. The catalogue is greatly enlarged, and contains a section dealing with an entirely new feature, namely, the "Kingsway" Watertight wiring system. This has been designed to meet the demands for a perfectly reliable and efficient watertight surface installation. The principal feature of this system is the patent gland (Patent No. 184369). It is made in various sizes for single-core round section and twin or three-core oval section lead-covered cable, thus enabling this type of cable to be used in conjunction with ironclad switches, fuseboards, and other apparatus possessing watertight features. Hitherto, of course, such gear could only be used in conjunction with screwed conduit.

In addition to the special details required for use in conjunction with the "Kingsway" wiring system, the list contains a very useful selection of such details as fixing screws, rawl plugs, and also accessories such as main switches and fuses, lampholders, plugs, and switches, and should therefore be of value to the contractor, as it contains in a compact form practically all the material used for carrying out this class of work.

Antique Panelled Rooms.

Messrs. Roberson's, of Knightsbridge, have at length been able to publish Vol. II of their interesting guide to the Roberson Galleries at the Knightsbridge Halls. This book is entitled "Antique Panelled Rooms, Vol. II," and contains photographs and short descriptions of some of the panelled rooms and antique furniture now on view at the Knightsbridge Halls.

Though this volume deals only with the panelled rooms in the exhibition, there is also a large stock of *objets d'art* of other descriptions to be seen there. Beautifully carved mantelpieces in marble, wood, and stone; Oriental rugs and carpets, and old handwoven tapestries are amongst the chief features of the galleries. Several hours may be well and profitably spent in examining this collection.

It should be noted that Messrs. Roberson's business, hitherto

carried on at 83 and 85 Knightsbridge, has been transferred to more commodious premises at Knightsbridge Halls, 213 and 229 Knightsbridge.

Change of Address.

Hartley and Sugden, Ltd., are opening in February new offices and extensive showrooms at 215 Tottenham Court Road, London, W.1 (Telephone No. Museum 214), where they will have on show a most extensive range of boilers, heating appliances, and "thermostoves." The general public and the trade are cordially invited to call and make an inspection.

The Little Manor, Witheridge Hill.

The builders of the Little Manor, Witheridge Hill, designed by Douglas Robinson, were Paddick and Sons, of Kidmore End, near Reading.

The Building of the General Medical Council and Dental Board of the United Kingdom.

The general contractors for the building of the General Medical Council and Dental Board of the United Kingdom, designed by Mr. E. C. Frere, were Chinchin & Co., Standard Works, Kensal Green, N.W.10, and the sub-contractors were: Mr. F. Lessore (Portland stone with sculptured figures and carving); Lindsay's, Paddington (ironwork); Beanes & Co. (casement and casement fittings); The Carron Co. (stoves, grates, mantels); Jefferiss and Co. (wood block parquet flooring); Baylis & Co. (electric wiring); Mr. F. Clifford (plaster work, fibrous or modelled); Oslers (electric light fixtures); Kaye and Son (door furniture—locks, electric bell plates, etc.); G. N. Haden and Sons (heating and ventilating); Reliance Telephone Co. (electric bells and telephones); Charles Bessant and Sons, Ltd. (furnishings and wood-carving).

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An illustrated article dealing with this building will be found in this issue.



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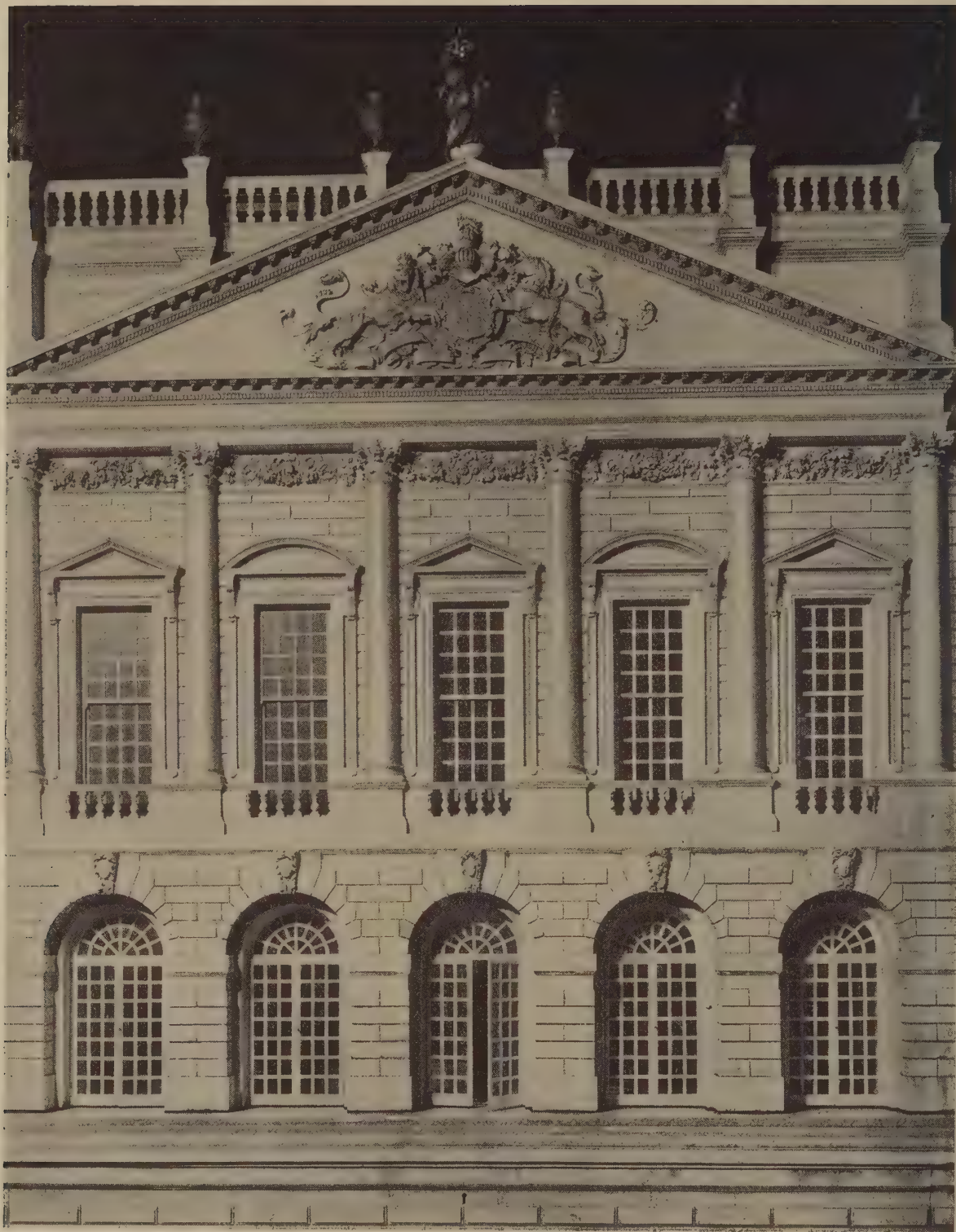


Plate I.

March 1924.

THE QUEEN'S DOLL'S HOUSE: THE MAIN FAÇADE.

Sir Edwin Lutyens, R.A., Architect.

Bases of Criticism.

II.—Expression of Plan.

ARCHITECTURAL criticism habitually lays stress on the importance, the primary importance, of "expression of plan," and "expression of structure." By the term "expression of plan," it refers to the relation which it conceives should exist between the inside of a building and its outside. The outside builds itself up in a certain way, and in no other, because it is conditioned by the inside. And it is commonly made a charge against much of the work, for example of the Italian Renaissance, and its disciples here, that it is façade architecture, where the outside often hardly acknowledges at all the interior arrangements which it conceals. Against dishonesty of this kind the writers of last century inveighed with all the unction of which they were acknowledged masters. It was, however, less often observed that such façade architecture was strikingly characteristic of the best period of mediæval architecture. The great west fronts of Chartres, Notre Dame, and Rheims, of Peterborough, Lincoln, and Wells, are façade architecture, and can by no confusion of thought be considered as anything else. In each case they screen a gable-end of nave, and lean-to roofs of aisles: the Frenchman with great towers strongly linked together by horizontal lines of arcade and sculpture, the Englishman more frankly with the ranked figures of Wells, or the three-caverned portico of Peterborough. Here, and almost always in the great west ends, the builder was at pains to avoid the insipid honesty of such a shape as we find at Pisa. He was aware of a need other than the honest expression of plan. Here, he says, is a great entrance, where crowds are to gather about the very threshold of God's house. Here must be something of mystery and majesty—saints along the cliff-face, shadowy doorways, spires that shoot up out of ken—and not the honest expression of a butt-end of nave and aisles, the mere stern of a ship in all its naked obviousness.

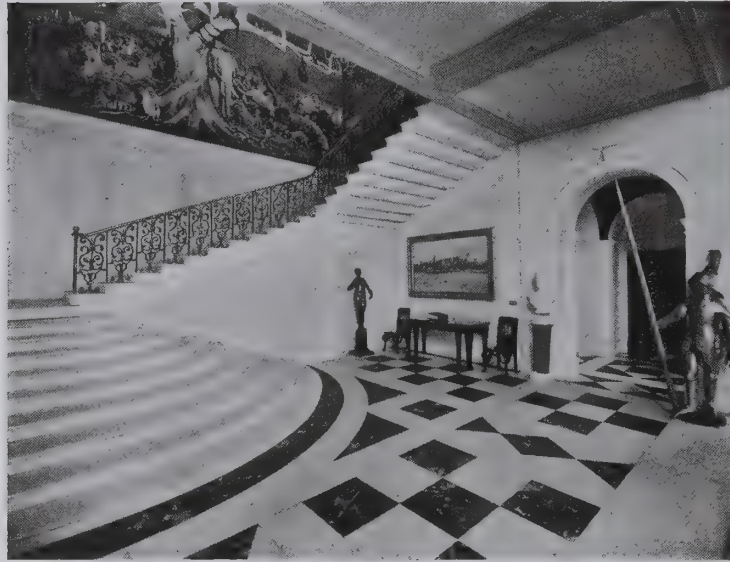
There are then conceivably other considerations, and the expression of the plan is not always to over ride them. A fortress, for example, no less than a trench-system, will only at its peril express its plan. A building of which an essential element is secrecy and withdrawal, such as, for example, Mr. Russell Pope's Temple of the Scottish Rite at Washington, will rightly cloak its inner arrangements behind a screen of columns, set high upon a blind base. And in the same way, though in a less degree, a private house may have a certain disingenuousness. Not every passer-by should be able at a glance to read all its secrets. There should be about it an invitation and yet a certain remoteness, a well-bred

reserve. There are good manners in planning no less than in social intercourse. And just as a man may be more uncouth in the country-lane than would be tolerable in the council chamber, so it would seem that in street architecture to insist overmuch on the outside expressing and revealing the inside may be not only pedantic but ill-mannered. Plans will vary from building to building in accordance with the different needs of the occupier, but it may be distressing to have these continual changes over-emphasized. Possibly façades should frankly be designed street by street, without regard, except in a general way, to what is coming behind them. It is as the hedges, so to speak, of the traffic and the throng on the pavement, that they are important from the town point of view, and not as a series of fronts revealing innumerable different human activities.

All this is to say no more than that "expression of plan" is not a criterion of universal validity. Each case must be considered on its own merits. Generally speaking, the large building made up of simple large elements, a church or a town hall or a great railway-station, will tend to express its plan in its elevations, because the parts of which it is made up are in themselves so big that they bulk on the outside. But the mere expression of its plan is not of necessity the way of salvation. Many lunatic asylums and hospitals, with radiating wings and blocks that dominate or retire, make their planning obvious, without making their presence desirable, to the passer-by. And as we have seen above the plan may be concealed when the reasons are valid. Plan expression is simply one, though a most important one, among the many instruments of design of which architecture may avail herself. If in any case she refuses to avail herself of it, there must be reasons which over-ride the claim of the plan and the choice must be deliberate. It may perhaps seem arbitrary to allow this predominance to plan-expression. If it is not the root of the matter, is it more important than other factors? Surely it is, and for the reason that architecture is concerned with three dimensions. It is not essentially proportion and rhythm, or light and shade, or blankness and intricacy; but only these things as attributes of what we may call bulk, meaning by this not largeness or smallness, but something which is to be considered in terms of cube measure. We take a piece of space and hedge it round and cover it in. If we are to avoid the sterility of a habit of façade architecture (while reserving our right deliberately to embark on it when we have a reason, as in stage effects and possibly in street fronts) we must, as indeed we do, work in the main on the lines of plan-expression.

W. G. N.

The Queen's Doll's House.



DRAW-to the curtains to shut out the day with;
Make a big circle and fasten the door.
Here's a Palace for Princes to play with!
Here's a House for the Nursery floor!

Cars in the garage to run you to Fairyland,
Trees in the garden to lend you their shade;
And see with what lavish, what more than Lord-Mayoral hand,
Wine in the cellar for banquets is laid!

Here's a House for Princesses to play with!
Here's a Palace to stand on the floor!
Come knock at the knocker, but don't run away with
The notion you've got to go in at the door.

With a wave of the wand and a motion mysterious
Windows and walls slide up to the sky
Revealing a daedal array of interiors
"Fit for a King to inhabit," you cry.

How precious it looks as you glance at it casually!
The wrought balustrade with its delicate curl,
The floors of white marble and blue lapis-lazuli,
Vein'd alabaster and mother-of-pearl.

Picture and curtain and carpet and napery,
Books in the bookshelf, and gold and brocade,
Crystal and ivory, damask and drapery,
Walnut and ebony, snail-shell and jade:

Pots in the kitchen, the crown and regalia,
Coals in the scuttle all ready to burn,
Beds with their counterpanes and, inter alia,
Doors that will open and taps that will turn:

A lift for ascending, and bathrooms for bathing,
Toys in the nursery and dolls you can dress—
Surely was never so precious a plaything
Designed for a Prince or a little Princess.

W.

THE QUEEN'S DOLL'S HOUSE.



Plate II.

March 1924.

THE MAIN FRONT.

Designed by Sir Edwin Lutyens, R.A.

The Queen's Doll's House is 5 ft. high, 8 ft. 6 in. long, and 5 ft. deep. It is a miniature of a modern house, perfect in every particular, and has been building for the last two years. The scale is 1 in. to 1 ft. The exterior is built of wood—here alone it diverges from the reality—but is rendered to resemble stone. The ground floor is 16 in., the first floor 2 ft., and the third, or nursery, floor 10 in. high. The disposition of rooms is as follows : Ground floor : Hall, dining-room, library, kitchen, and servants' quarters. First floor : Saloon, King's bedroom, bathroom, and wardrobe, and Queen's bedroom, bathroom, and wardrobe. Nursery floor : Day nursery, night nursery, Princess Royal's bedroom, and Queen's sitting-room. There is also a mezzanine between the ground and first floors, which contains the strong-room (in which the crown jewels and plate reside) and a man's room. An upper mezzanine between the first and second floor contains a trunk-room and servants' rooms. Each of the women-servants' rooms have on the dressing-table a photograph of the Queen and a photograph of a Tommy ; and each of the men-servants' rooms have a photograph of the King and a photograph of an actress. It should also be said that there is a basement containing a wine cellar and store rooms, in which both the wine and the stores of jam, marmalade, etc., are real. On the east of the basement lies a garden designed by Gertrude Jekyll, and on the west a garage containing Rolls-Royce, Daimler, Lanchester, Vauxhall, and Sunbeam cars, and a Rudge-Whitworth motor bicycle and side-car. Finally, there is a passenger lift and a luggage lift, both of which work electrically ; an electric apparatus fixed on the roof, for raising and lowering the sides of the house ; an electric light installation, and a water system which provides water through the taps for baths, etc.



THE DINING ROOM.

The walls are panelled light grey, with mouldings picked out in gold, the carving being of unstained limewood slightly gilded at the tips. The ceiling is painted by Gerald Moira, with white and gilt mouldings and a gilt gilloche round the oval. The carpet is woven in imitation of a painted Aubusson, and the mantelpiece is of statuary and Siena marble. The furniture is walnut, the chairs standing exactly 3 in. high, with Irish Chippendale side-tables. Of the pictures, there are paintings of the Prince of Wales, of Delhi (the King's charger), and of "The Bull," by A. J. Munnings; of Edward III and James V, by Sir William Llewellyn; of Queen Victoria, the Prince Consort, and the Royal children, by Ambrose McEvoy, after Winterhalter; and others by Glyn Philpot and Captain A. Pearce. The room is 42½ in. long, 20 in. wide, and 15 in. high.



THE LIBRARY.

This room is treated in Italian walnut, the bookcase shelves having strips of leather along their edges. The mantelpiece is of white statuary and lapis-lazuli, the floor has oriental rugs woven after designs in S.K. Museum, and the ceiling is designed by William Walcott. Over the mantelpiece hangs a painting of Queen Elizabeth, by William Nicholson, and there are also others—Henry VII, by Frank Reynolds; and Henry VIII, by Sir Arthur Cope. The books on the bookshelves are real, and in many cases are written in manuscript by their authors. There is a volume of Hardy's poems, a selection of Kipling's, illustrated by himself, an original essay by E. V. Lucas on "The Whole Duty of Dolls," Barrie's own autobiography, and many other books, including some by Lord Haldane, Herbert Asquith, Lord Esher, Alfred Bridges, Lawrence Binyon, Hugh Walpole, Maurice Baring, Galsworthy, Ian Hay, Stephen McKenna, etc.



TWO EXTERIORS OF THE DOLL'S HOUSE.



THE QUEEN'S BATH-ROOM.

This room has a mother-o'-pearl floor, shagreen and ivory walls, and a ceiling painted by Maurice Greiffenhagen. The bath and basin are of alabaster, and there is a gilt gesso mirror over the bath.



THE KING'S BATH-ROOM.

The walls are of statuary marble, and the bath and dado of verdite. The ceiling is painted by Laurence Irving, and round the walls hang "Punch" cartoons by Raven Hill and Bernard Partridge, in red lacquer frames.



THE QUEEN'S SITTING-ROOM.

Here the walls are of brown silk decorated with painted lotus flowers and gilt clouds by Edmund Dulac. The furniture is of yellow lac, with bamboo Chippendale chairs. The ceiling and dado are white, and the fireplace is of white marble. This room is 8 in. high.



THE QUEEN'S BEDROOM.

The Queen's bedroom is 22 in. high; the bed hangings are of blue and silver silk, the walls of blue silk, and the ceiling a rich blue, painted by de Glehn. There are a gilt sunburst clock and barometer, and silver sconces.



THE QUEEN'S BEDROOM.

The overmantel is carved in limewood, and contains a painting of the Duchess of Teck, by Frank Salisbury. There is also another painting of Mary Queen of Scots, by Gerald Kelly. The carpet is woven in blue, buff, and black.



THE KING'S BEDROOM.

The King's bedroom has walls decorated in Chinese panels by George Plank, who also designed the ceiling. All the furniture is walnut, and the bed is of red and gold damask. A painting of Princess Mary, by McEvoy, hangs over the fireplace.

Thurloe Lodge, London.

The Town House of Nigel Playfair, Esq.

Designed by Darcy Braddell & Humphry Deane.

THURLOE LODGE stands at the end of a little private road which debouches on to the Brompton Road, just opposite the Victoria and Albert Museum.

At the time when its present owner, Mr. Nigel Playfair, bought the property, the house consisted of two semi-detached cottages knocked into one. The conversion had taken place many years ago, and had been done in the most amateur and slapdash way. The house stood in quite a large garden of its own. On the west side this garden was bounded by the private road already mentioned, on the south it butted on to the very tall side walls of what is now a furniture depository, but what had once been a school built in the very early days of the nineteenth century. The garden at the back was partly overlooked by the many-storied Rembrandt Hotel, and partly by the back gardens of houses in the Brompton Road. So much then for the situation of the house and garden before any alterations were made. From the very beginning it was determined to make every effort at keeping the character of the period the two cottages were built in, and, if possible, to create the atmosphere, not so much of a country house, but rather of a house in a country town. Originally the entrance was made up a steep flight of cast-iron stairs leading to a front door cut in the south wall. This entrance was removed and a new entrance made on the same level as the front garden in the angle between the old house and the new wing. The new wing consisted of a study for Mr. Playfair and a play-



FIRST FLOOR

THE FIRST-FLOOR PLAN.

room over it for his boys. This building had, because of "ancient lights," to be kept lower than the old house. When the new buildings were up the front garden became practically a walled courtyard, as it should be mentioned that a garage had been built on its west side. Mr. Playfair, who holds the view that a garage is as necessary to a house nowadays as a bathroom, insisted on somehow or other getting a garage in, and the way the difficulty was solved can be seen by reference to the ground plan. This courtyard was paved with a mixture of stone and brick, and sunk below the level of the private road. The flank wall of the warehouse was colour-washed a bright pink, and the stage

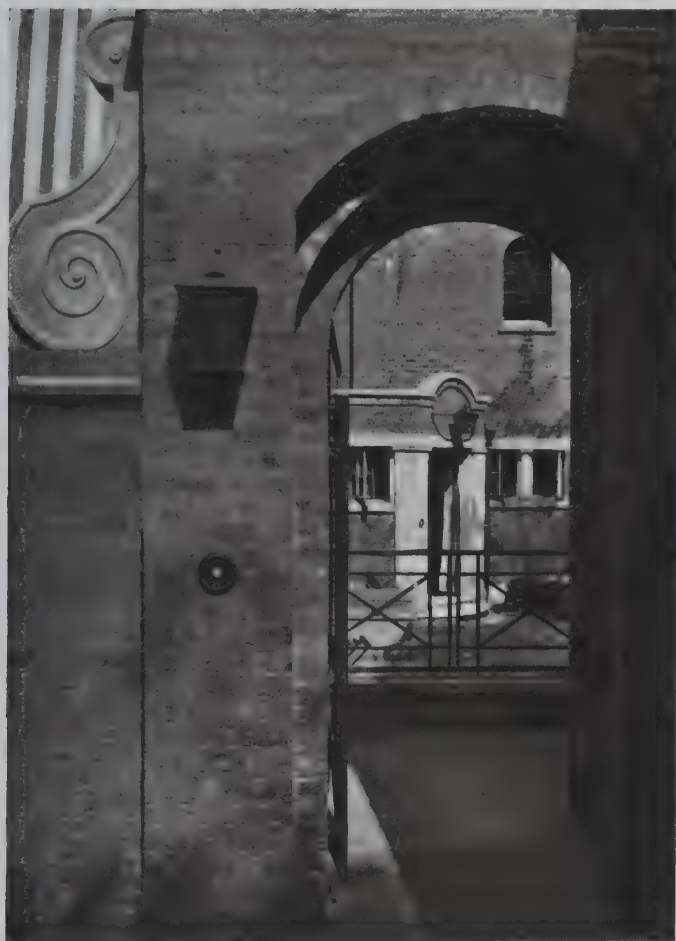
carpenter of the Lyric Theatre made some jalousies which were painted green and fixed to the windows of the repository. The woodwork of Mr. Playfair's own house is painted green with bright yellow frames and a bright yellow front door. A fine chestnut tree grows in one corner, and a vine covers the south wall of the dining-room. The dinner-table is set on hot summer evenings in the middle of this courtyard. The illusion that one is in Spain or Italy, and not in the heart of London, then becomes almost reality. The old house was to all intents and purposes gutted, the whole of its principal floor given up to a drawing-room and dining-room, new staircase and landings being added on the east side to connect the old house with the new wing. The semi-basement, or lower ground floor, was completely altered, added to, and modernized. One day Mr. Playfair is going to build in the back garden an open-air theatre;



THE RAISED TERRACE FROM THE GARDEN.



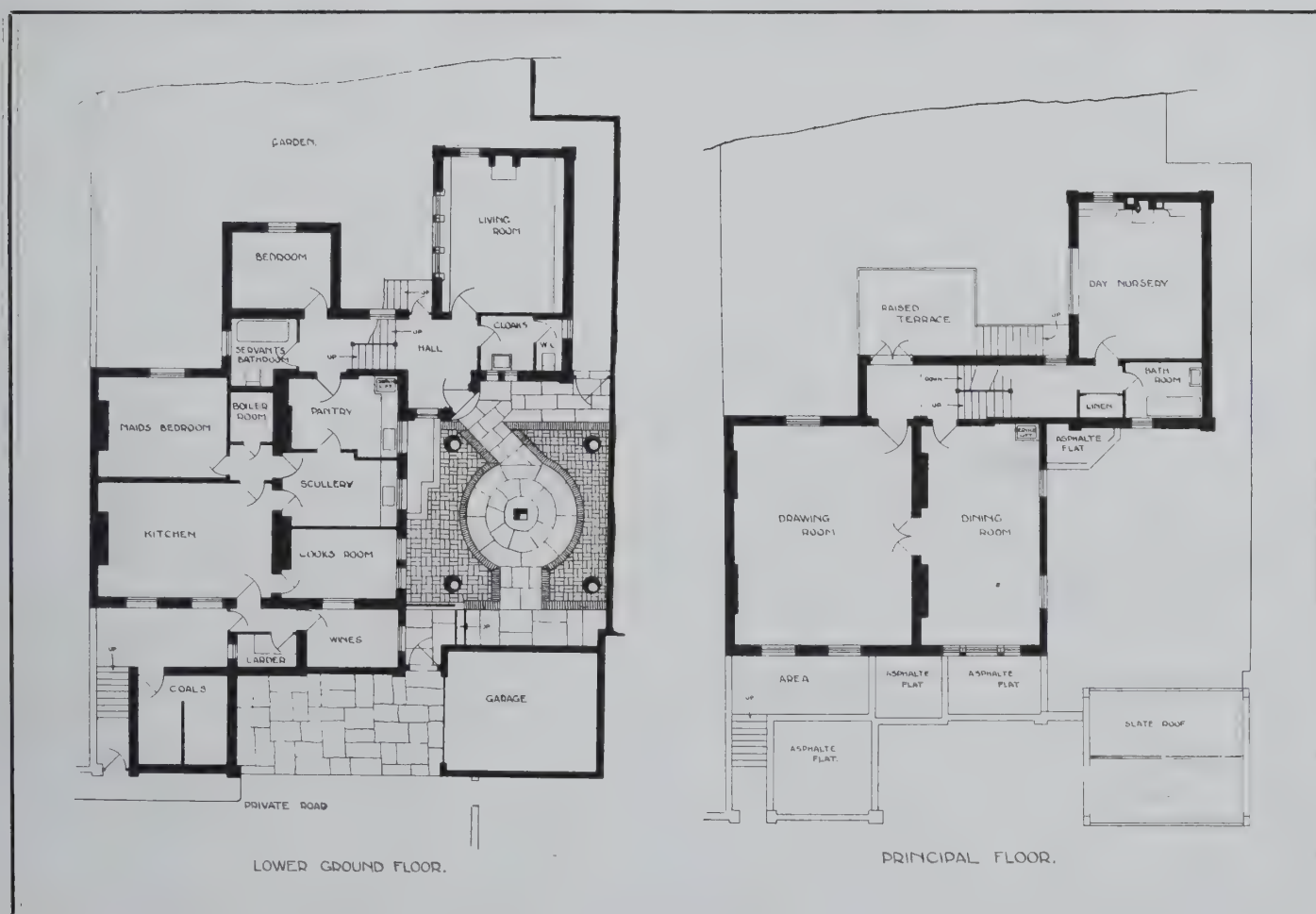
THE ENTRANCE GATE FROM THE COURTYARD.



THE ENTRANCE.



THE FRONT DOOR.



THE LOWER GROUND AND PRINCIPAL FLOOR PLANS.



THE DRAWING-ROOM.

The drawing-room is kept practically empty of furniture but for a grand piano and some settees. The walls are a creamy grey, and the overdoors, dadoes, etc., are picked out in a soft jade-green with a little ornament in coral.



MRS. PLAYFAIR'S BEDROOM.

The woodwork of this room is red lacquered, and the ceiling is blue. The dressing-table on the left is made in the shape of a Queen Anne "hooped" petticoat.



THE DINING-ROOM.



THE DINING-ROOM.

when this is carried out nothing at all will be seen of the Rembrandt Hotel. On entering you find yourself in a small vestibule, the walls of which are made of London stocks with a waxed finish; the floor is of 6 in. square black tiles set with a very wide joint. Off this entrance opens the new study, and a very short flight of stairs in waxed pine leads to a landing giving on to the dining and drawing-rooms. The decorations inside want a word of explanation. The dining-room has its woodwork of silver spruce faintly stained and then waxed. Very brilliant emerald green curtains and a green carpet with a magenta border give the

colour. The sideboard, which stands in a recess between door and lift, was designed for the room. The drawing-room is kept practically empty of furniture except for a grand piano and a few settees. The walls are painted a creamy grey, overdoors, dadoes, niches, etc., all picked out in a soft jade-green with a little ornament in coral, but very sparingly used. Mr. Playfair's own room has a chessboard floor and woodwork like that to the dining-room. Mrs. Playfair's bedroom has a blue ceiling and red lacquered woodwork, and an engaging kidney-shaped dressing-table, made like a Queen Anne "hooped" petticoat, adds to the interest of the room.



THE STUDY.

The woodwork is of silver spruce faintly stained and then waxed. The squares of the floor are in contrasting colours.

Wren : Some of his Sources.

For the sake of those who condemn all criticism of Wren's genius, it should be said here that the following article is in no sense a depreciation of Wren, but seeks to place him as a link in the evolutionary chain rather than as the unique phenomenon which he is often made out to be. Wren's greatness relies on no one attribute, but equally with his originality on his large sense of scale and form.

LAST year, that of the bi-centenary of Wren's death, was, unlike most anniversaries, marked by a tendency to form a truer estimate of his achievements. In time past, at least since the eighteenth century, Wren has been exalted to an almost legendary pinnacle, and his works have been discussed as if they had sprung into being without forerunners, the unheralded conception of his genius. This notion, the result of a view confined mostly to English developments, weakens as soon as one begins to take into consideration the evolution of style on the Continent. Wren, the man, is great enough, and his works have enough real greatness and originality, without unmerited additions. It involves no disparagement of either to seek to place them in true historical perspective.

The chief cause of distortion has been the prevailing attitude toward the baroque style—above all, the Italian baroque. The nineteenth-century Englishman not only condemned this, but condemned it for the most part with unseeing eyes, while he implicitly accepted the work of Wren as something familiar and national. Thus he was led to overlook what Mr. Martin Shaw Briggs was the first

Englishman to acknowledge, that Wren's work, with that of Vanbrugh, was, fundamentally, the English version of the baroque, as Jones's had been of the Palladian.

So long as baroque remained a term of contempt and could be supposed to involve no more than a wrongheaded license which flouted every canon of composition and taste, there was some excuse for this blindness. There is less excuse now since the open-minded analysis of the baroque by Wölfflin, Frankl, and Brinckmann, and the recognition of its own modes of conception and composition. These, we now realize, were based on a conception of inseparable unity of the whole which tolerated no independence in its component parts. To such a unity, purity of academic form had to give way, and instead of the unbroken cornices, grammatical classic details, and self-sufficient bays of Bramante, came the interpenetration of quoins with architraves and columns, the dynamic balance of inclinations in broken and scroll pediments, of varied masses and silhouettes, in the school of Michelangelo. Even the works of Palladio, for all their apparent classic purity, are composed fundamentally on the new principle.



1. ST. PAUL'S CATHEDRAL.

Built by Sir Christopher Wren between 1675 and 1710.



2. SANT' AGNESE IN THE PIAZZA NAVONA, ROME.

Built by Francesco Borromini between 1653 and 1657.



3. ST. PETER'S, ROME.

From a drawing by Kenneth Conant.

The façade is restored with Bernini's towers (1642-46).



4. SANTA MARIA DELLA PACE. BUILT 1655-1667.

From an Engraving by Falda.

The engraving shows the semi-circular portico used later in St. Paul's.

It was essentially this baroque style which Wren was to bring to England. The Jacobean jumble of baroque details had been a mere provincial travesty. Jones in the Banqueting Hall, the Queen's House, St. Paul's, Covent Garden, and the portico of Old St. Paul's, had set in their place a Palladianism expurgated, at least on the exterior, with an austerity—unique in the Europe of his day—which was to influence the whole later trend of style in England. Wren could not wholly reject this heritage of his great predecessor, as his mausoleum for Charles I, his dome of St. Paul's, and his Monument show, but his chief artistic ancestors were rather the contemporary Italians and the French.

In its more obvious aspects the French influence is well enough known. His visit to Paris in 1665, when still an amateur beginning his architectural career, just at the time of Bernini's visit, his avid glimpse of the "old reserved Italian's" design for the Louvre, his purchasing "a great deal of *Taille Douce*," and bringing back, as he said, "almost all France in Paper," are familiar. But the belief has been that "as Wren advanced in experience and mastery of his art, he gradually shook off the insincere and artificial manner which he learnt in France." Of an influence from the Italy of Bernini there has been until lately scarce a hint. Yet it is precisely in Wren's greatest work, St. Paul's, that French, and especially Italian, influences are most important.

It has been the custom to contrast the exterior composition of St. Paul's with that of St. Peter's, very much to the detriment of the older building. The dome of St. Peter's, it is said, is dwarfed by the nave, whereas in St. Paul's the western towers redeem this. Thus "the exterior design of St. Paul's, as a whole, is infinitely finer than that of St. Peter's," or "superior to St. Peter's in every quality except actual size. . . ." The supposed contrast loses its force, however, when one considers that Maderna's façade was designed from the beginning to have flanking towers, already begun by him in 1618, that Bernini had actually completed one of these towers in 1642, and that its removal in 1646 had been due only to structural weaknesses below. In its general mass-composition on the exterior, St. Paul's (Fig. 1), built 1675-1710, was thus substantially the same as the design of St. Peter's (Fig. 3) and derivative from it. A somewhat similar grouping of dome and towers existed also in Borromini's Sant' Agnese (Fig. 2), from 1653 to 1657, of

which the fine engraving by Falda was already available. The analogy of Wren's belfry-stage to the upper one of Sant' Agnese is so close as to leave no doubt that Wren had an engraving of it before him. Both are circular, with pairs of columns projecting on the diagonals, framing openings also flanked by columns. Even the use of the Corinthian and Composite orders superposed at three different scales in St. Paul's, instead of the usual sequence, is reminiscent of Bernini's St. Peter's and of Sant' Agnese.

The disposition of the orders in the façade of St. Paul's is, to be sure, very different from that in these two Roman examples. The division into two storeys, instead of a single colossal order, however, is not significant, for Wren's preference—his initial designs—had shown the colossal order, which he had only abandoned because he found himself unable to get stones of sufficient size. The two-storeyed arrangement, moreover, was the accepted one both in Italy and in France. For the great central portico, with its free-standing, coupled columns of severe monumental dignity, one cannot escape the conclusion that the idea came from Perrault's colonnade of the Louvre (1667-1679), which is indeed specially mentioned in the "Parentalia." Features of this sort, which we look on to-day as mere common property, have each had an individual genesis and diffusion. The motive of coupled columns, to be sure, goes back at least to the time of Bramante, but the earlier examples were engaged or on a small scale, and the Louvre was thus not only novel and conspicuous, but unique. The relation of the French and English examples is no accidental one, but one of direct artistic ancestry.

An unusual feature on the exterior of St. Paul's is the semi-circular portico of the transept. It is anticipated, however, in that of Santa Maria del Popolo, built in 1655-1667, and available in the engraving by Falda published in the "Nuovo Teatro di Roma," 1665 (Fig. 4). The similarity between its front and the transept façade of St. Paul's extends to more than a single feature. The broken segmental pediment in the second storey also appears in both.

The system of the interior naves of St. Paul's (Fig. 5) follows the lines then customary in Italy and France, with a uniform arcade framed by pilasters, and a vault lighted by penetrations. Inaugurated in Il Gesù, it had been employed in countless examples with minor variations, to which



5. THE NAVE OF ST. PAUL'S.
Sir Christopher Wren, 1675-1710.



6. THE NAVE OF ST. SULPICE, PARIS.
Louis Leveau, 1655-1675.



7. THE CROSSING AT ST. PAUL'S.
Sir Christopher Wren, 1675-1710.



8. SANTA MARIA DEGLI ANGELI, ROME.
As rebuilt by Michelangelo, 1563-1566.

Photo: Alinari.

Wren's novel treatment of the vault added but one more. The austerity of treatment recalls St. Sulpice (Fig. 6), which was building when Wren was in Paris. Wren broke the entablature at every bay, as had been the tendency in Italy. His treatment of the diagonal face in the crossing (Fig. 7) recently spoken of as "entirely Wren's own," was suggested by Michelangelo's innovation in Santa Maria degli Angeli (Fig. 8). The breaks above the great segmental cornice and the form of the opening overhead make clear that the resemblance is more than a coincidence. This solution for the diagonal helps to explain the high pedestal over the order, and the breaking away of architrave and frieze above the nave arches.

The plan of St. Paul's with its great octagon at the crossing has been thought to be a genial device of Wren's to adapt the cathedral form to Protestant worship, by a reversion to the scheme of his uncle's cathedral of Ely.

The effort to magnify the crossing, however, was a living one in Catholic Italy, where the fundamental scheme adopted in St. Paul's had been used, not only during the Middle Ages in the Cathedral of Florence (of which there are drawings in Wren's collection) and the model for San Petronio at Bologna, but during the Renaissance at Loreto and in the Cathedral of Pavia. Perhaps the interior of Mansart's Val-de-Grace, the first of northern baroque churches to have diagonal openings in its crossing piers, was partly influential, as, with Ste. Marie, it was on St. Louis-des-Invalides (1675), cognate to Wren's "favourite" design.

Wren's chief innovation in St. Paul's, in relation to contemporary art, was the exterior dome, in which, with



10. THE NIEUWEKERK, HAARLEM.

Built in 1648.

From Wackernagel's "*Bankunst des 17 u 18 Jahr. in den Germanischen Ländern.*"

prophetic intuition, he reverted to the scheme of Bramante's Tempietto. He had already followed this, walling up the colonnade, in his design for the Mausoleum of Charles I. The underlying English academism which led him, in writing of the design of Trinity College Library, to deprecate an order "mutilated in its members," presided in this return to the classic. It is already foreshadowed in the pre-Fire design. Thus the dome of St. Paul's had its share in the reflux of English influence on the Continent in the eighteenth century, and became in its turn the progenitor of Soufflot's at Ste. Geneviève and all its army of descendants.

Wren's city churches, with their Protestant character, their variety of plan and their tall steeples, have been thought to be specially unprecedented. Blomfield writes: "He had no precedents to refer to, from the conditions of the case." In England, to be sure, there was scarcely a model, but on the Continent Protestant worship had already produced its architectural types, especially in Holland. Dutch influence was already powerful across the Channel under the Restoration. All three fundamental types in Wren's plans, the basilican, the basilican with emphasized central space, and the truly central, were used in Holland even before Charles I went to the block. The Nieuwekerk in Haarlem (Fig. 10), built in 1648, has an interior clearly anticipating Wren's St. Martin, Ludgate, and St. Anne and St. Agnes, Aldersgate (Fig. 9).

It should not be overlooked also that, in the Catholic churches of the baroque, plans very different from the consecrated schemes of the Middle Ages were in vogue. Thus the elliptical or elongated polygonal scheme was a favourite. When Blomfield wrote of the site of St. Benet Fink, the walls of which are an elongated decagon, that to any one but Wren it would have seemed almost hopeless, he forgot the architects of San Giacomo al Corso and its Roman successors, who had begun using such forms long before.

In another respect Wren's parish churches show a characteristic of baroque churches on the Continent: interior composition by subdivision of the whole space, which itself was simple in its general form, rather than by the additive method of the Renaissance, in which the individual parts of the interior preserved a strong identity, and the form of



9. ST. ANNE AND ST. AGNES, ALDERSGATE.

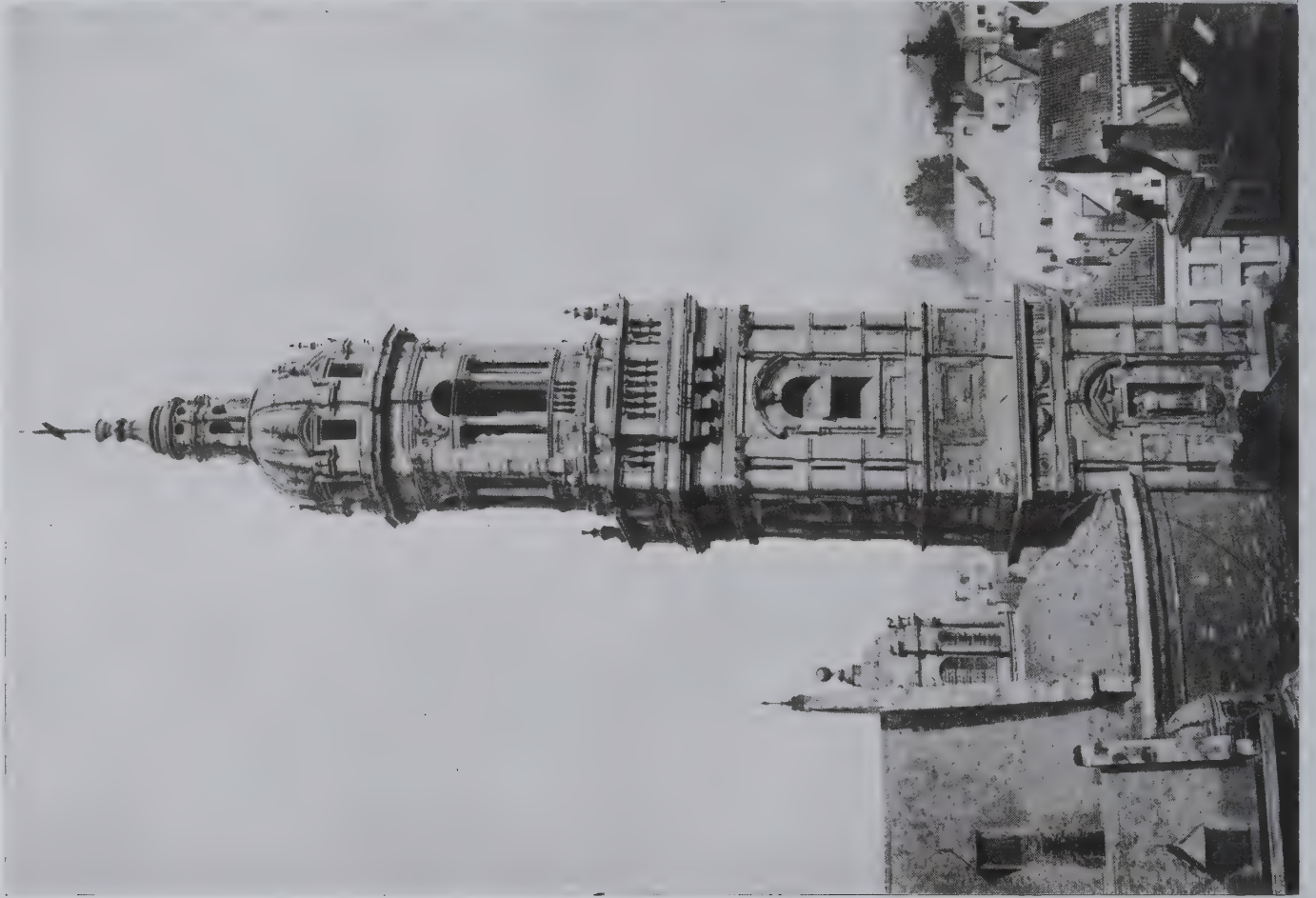
Designed by Wren. Finished 1680.

From Birch's "*London Churches of the 18th Century.*" By the courtesy of Messrs. B. T. Batsford.



11. ST. MAGNUS, LONDON BRIDGE.

This spire should be compared with that in Fig. 12.



12. ST. CHARLES BORROME, ANTWERP.

Built 1615-1621.

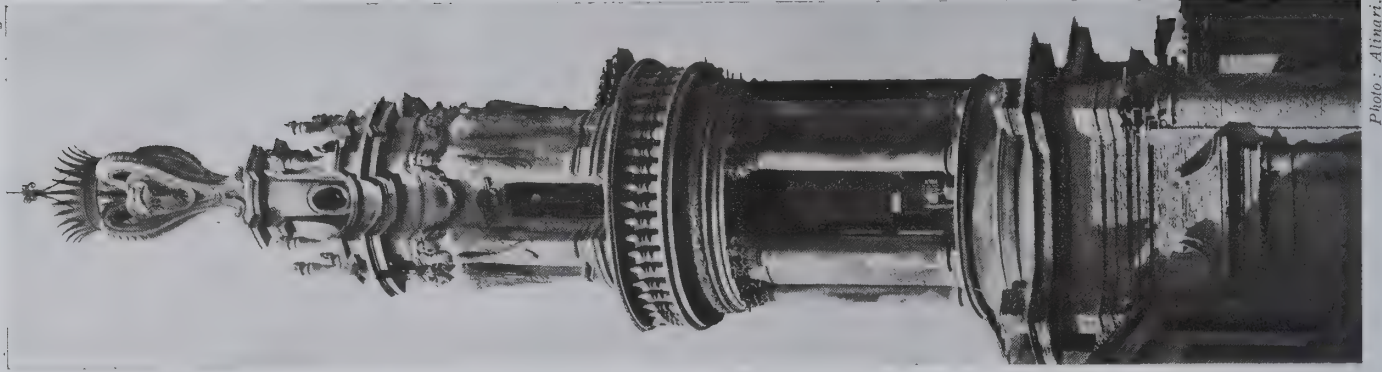


Photo: Altieri.

13. SANT' ANDREA DELLA FRATTE.

Designed by Borromini in 1654.



14. GREENWICH HOSPITAL. THE RIVER FRONT.

1683-1687.

the whole was a complex resultant. Besides some already mentioned, St. Stephen's, Walbrook, and St. Mary-at-Hill, among Wren's designs, are conspicuous examples of baroque spatial effects.

The steeple, at least, one might feel, was something wholly northern and English—product of a translation of the familiar Gothic spire into classic elements. The Dutch and Swedish examples which Mr. Arthur Stratton has recently adduced are either later or very inferior in composition. What shall one say when one finds a superb Wren or Gibbs steeple by Borromini on Sant' Andrea delle Fratte (1654) (Fig. 13)? The whole range of English devices in the transition from square through octagon to circle, the diagonal columns, the vases, consoles, and finials, is to be found in Italian baroque churches. The towers of northern countries on the Continent themselves, such as that of the Stadthuis in Maastricht (1656 ff.), or still more that of St. Charles Borrome at Antwerp (1614) (Fig. 12), not unlike Wren's St. Magnus, London Bridge (Fig. 11), are descended from Jesuit Italy. The merit of Wren's steeples lies not so much in originality as in the fertility with which he rang the changes on the fundamental baroque motive.

Another instance of a famous composition of baroque character among Wren's works is the Greenwich Hospital group (Fig. 14). King William's block and Queen Mary's block, each

unsymmetrical in itself, call for one another quite as much as Michelangelo's "Night" and "Day," which had inaugurated this opposition of unbalanced elements. Its use with two towers flanking a vista was itself not new. The most conspicuous Italian example is the pair of churches on either side of the Corso in the Piazza del Popolo, from 1662. In France the court of the Hotel de Ville at Lyons (1646-1672) (Fig. 15) has flanking towers closely equivalent in mass to those at Greenwich.

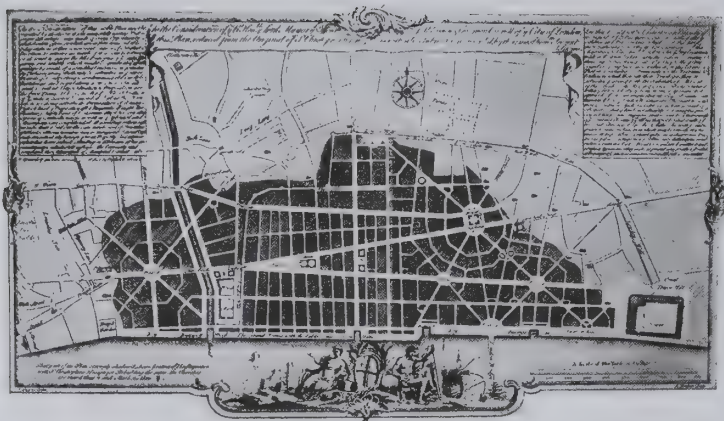
Although it has generally been assumed that Wren's plan for rebuilding London was of French inspiration, little effort has been made to see what precedents then existed for it. In 1669, to be sure, several of the most famous French examples of radiating composition still lay in the womb of the future (approach to Versailles, 1671; Place des Victoires, 1685; Etoile, eighteenth century), but there were already some which he saw, to familiarize him with the idea, hitherto unused in England. Five avenues converged at the entrance to the Château of Vaux; the rond-point of the Champs-Élysées, shown on the plan of Paris by Jouvin de Rochefort in 1672, was apparently planted, to say nothing of the great rond-point of the old gardens of the Luxembourg, shown by Gomboust in 1652, and seen by Evelyn under construction eight years earlier.

While, however, the impulse to adopt this mode of composition may thus have come from France, Italy would



15. COURT OF THE HOTEL DE VILLE, LYONS.

1646-1672.



16 WREN'S PLAN FOR LONDON, 1666.

(From the Engraving by J. Gwynn.)



17. NORTHERN QUARTER OF ROME.

(From the Plan by Nolli, 1748.)

seem again to have had a greater influence in the actual construction of Wren's plan (Fig. 16). The relation here was less with the purely radial scheme of the Renaissance, as realized at Palma Nuova (1593)—mentioned by Brinckmann, and available to Wren in Dutch books—than with the baroque scheme originated in the northern quarter of Rome as developed by Sixtus V (1585–1590) and his successors (Fig. 17); the far-reaching influence of which, especially as the prototype of Versailles, Brinckmann has emphasized in other connections. It was here that the idea of connecting and displaying the principal buildings by broad straight avenues was first developed. This was shown in the engraved plan by Falda, readily available in reduced copies issued in Holland, of which one, for instance, was accessible in the "Theatrum Italiae" of 1663. The essential features of the northern quarter, like London in its relation to the river, were the avenues radiating from the city gate at the Piazza del Popolo, their angles headed by churches, and the streets from two other important centres equally distant on these avenues, the Piazza di Santa Trinità and the Porto di Ripetta on the Tiber. Allowing differences for adaptation to the surrounding city in each case, there is indeed in Wren's plan an astonishing similarity of *parti*. From the London Wall at Ludgate radiate two great avenues with St. Paul's heading the angle. The Royal Exchange and London Bridge, the other chief centres, correspond closely in relative location with those of the Roman plan, the radiation being naturally developed with greater consistency, as the Fire of London would permit. Of the major features, there is lacking only an equivalent of the Strada di Ripetta, the third main avenue, which would run directly from Ludgate to London Bridge. The reason is not far to seek; there were to be at the head of the plan, not two minor churches, but one, St. Paul's. Here the analogy was also ready to hand in Rome, in the plan of the Borgo leading up to St. Peter's. The idea of a diverging approach to St. Paul's, which the plan shows, was thus no mere result of traffic considerations, but the outcome of the typical baroque conception of form, generated in Michelangelo's Piazza del Campidoglio and glorified in the approach to St. Peter's the goal of Wren's emulation.

Hampton Court, too, is not without its debt to the Continent. The very stimulus for the enlargement of the palace was of course the example of Louis XIV, and in spite of all differences, the relation does not stop here. The vast square projecting mass repeats those of the Louvre and Versailles. Even the general ordonnance, an order in the *bel etage* with both basement and attic, is on the essential formula just made illustrious at Versailles, and hitherto unknown in England.

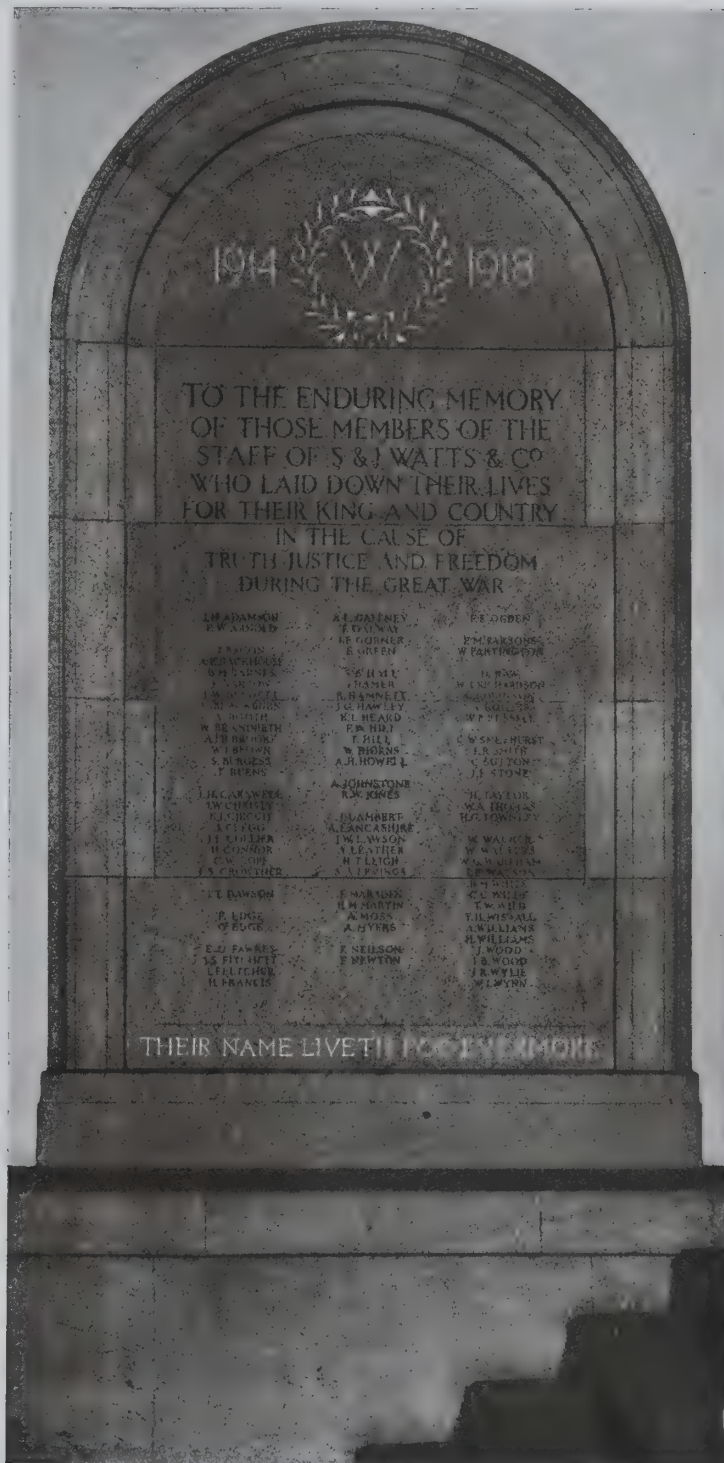
It was Wren's baroque trend, which they clearly saw, and not personal malice, that led Campbell and his associates in the eighteenth century to pass over this master's works in silence. The "despicable place hunter of the name of Benson," who succeeded Wren, then eighty-two, as Surveyor-General, was the first to use the great portico on an English country house. Under Burlington's leadership these men were trying to turn English architecture once more into a different path—the straight and narrow way of classical purism and abstract relations of proportion, pointed by Palladio and Inigo Jones. Although all Europe was driving in the opposite direction, in which Wren too had chiefly set his steps, the future lay not with him, but rather with Jones and the Palladians. They were not only to rule in England, but, as Britain in the eighteenth century grew to imperial might, were to extend their influence over the Continent as well. Viewed in the light of history, indeed, it is their work, so little prized in their native land, that is the chief glory of the architecture of England.

Wren's reputation is ill served by those indiscriminating admirers who fail to recognize his historical position and the extent of his debt to the great masters of the Continent. Recent praise so fulsome as this reacts against its object: "It is scarcely too much to say that, as the word architect is now understood, Jones and Wren were the two greatest of whom we have any full knowledge . . . No other individual architect can be named whose genius and activity led to such results as theirs." It would be better for Wren if we gave him his truer titles to fame as an architect: on the one hand, as the great pioneer and master of the baroque in England; on the other, as the creator of the dome of St. Paul's.

FISKE KIMBALL.

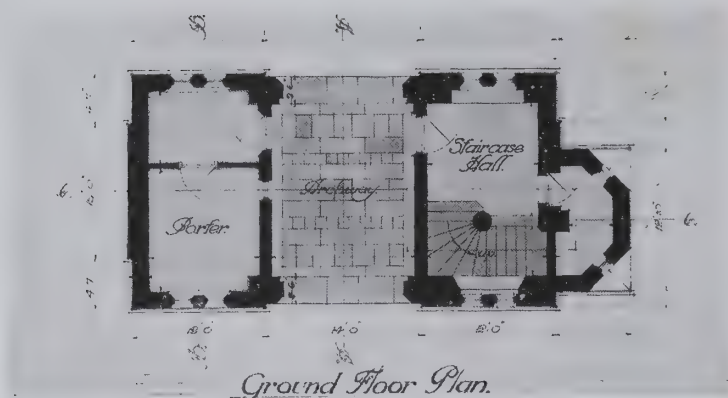
Two War Memorials.

By Thomas Worthington and Sons
and by D. Wynne-Thomas.

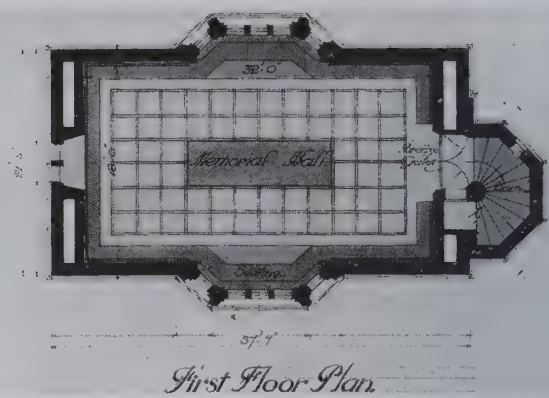


MEMORIAL TO MEMBERS OF THE STAFF OF MESSRS. S. & J. WATTS & CO.

Designed by Thomas Worthington and Sons. C. S. Jagger, Sculptor.



PLAN OF GROUND FLOOR.



PLAN OF FIRST FLOOR.

North Wales War Memorial, Bangor.

Designed by D. Wynne-Thomas.

THIS Memorial, erected at Bangor, was opened by H.R.H. The Prince of Wales on November 1. The nature of the existing University buildings, designed by the late Henry T. Hare, F.R.I.B.A., determined the character of the design, which has been kept extremely simple.

The main requirement was space for 8,200 names of

the fallen from the six counties of North Wales. This is provided on oak panels in the Memorial Hall on the first floor.

The Archway has been erected at the corner of Deiniol Road and Glanrafon Hill, and a wide pathway leads from the gateway to the University.

The exterior is of Cefn stone. The ceiling to the Memorial Hall is oak.



A DETAIL OF THE BRONZE GATES.



A DETAIL OF THE ENTRANCE AND ORIEL.



THE FRONT VIEW, SHOWING THE UNIVERSITY BUILDINGS IN THE BACKGROUND.



INTERIOR OF THE MEMORIAL HALL, LOOKING TOWARDS THE BRONZE GATES.

Sidney Sussex College Chapel, Cambridge.

Designed by T. H. Lyon.

WALKING through a curiously depressing court with dingy stuccoed walls, one enters the Chapel of Sidney Sussex College through a Gothic doorway equally depressing and poor in design. Once inside, however, one is amply rewarded by the sense of cheerfulness and expectation in the whiteness of the walls and marble floor of the ante-chapel, and in the soft colouring of the stone war memorial in clunch.

There is no display of magnificence; no startling effect to attract the eye at once; no conscious effort to impress the beholder at first sight. The beauty of this building is quiet, yet absorbing; it is solemn, yet represents the joyous frankness of the Renaissance; with cherubs and clusters of carving alive and dancing, all held in check by the stern, vertical lines of the piers. Nor does the oak carving in its detail lack dignity; each separate part of it the architect has designed with exacting care, in strict relationship with its surroundings.

Two things impress themselves on the mind of the beholder at his first entrance—the excellence of the proportions and the centralizing character of the altar.

Before proceeding further, it were wise briefly to give some account of how and whence the chapel evolved.

It was in 1912 that Mr. Lyon began to give form to his ideas. He had been asked what could be done with the old chapel, an ill-proportioned, square building, with a flat ceiling, low and overpowering. He improved the proportion of the whole building by curving the ceiling, at the same time preserving the old roof at its original height. By pulling down useless outhouses on the east end he more than doubled its length. This allowed him room for the spacious sanctuary he had conceived for the needs of ceremonial, which gives the height the chapel now possesses. The ceiling of the new portion was raised considerably above that of the old; and the difference in height of the two ceilings is treated very effectively. A spandril is formed, filled with peacocks in relief whose tails taper down into the angles. The roof ribs of the sanctuary are modelled in plaster representing in turn the Angels, the Sun, Moon, and Stars, and the Birds and Fishes of the Benedicite. The first part of the interior to be completed was the Lady Chapel on the south side of the sanctuary. The roof of this chapel is vaulted, and above it is another, dedicated to the Blessed Sacrament.

It was not till the summer of 1923 that the west end was completed, with its coloured image of Saint George, and the



THE ENTRANCE DOORS.

SIDNEY SUSSEX COLLEGE CHAPEL, CAMBRIDGE.

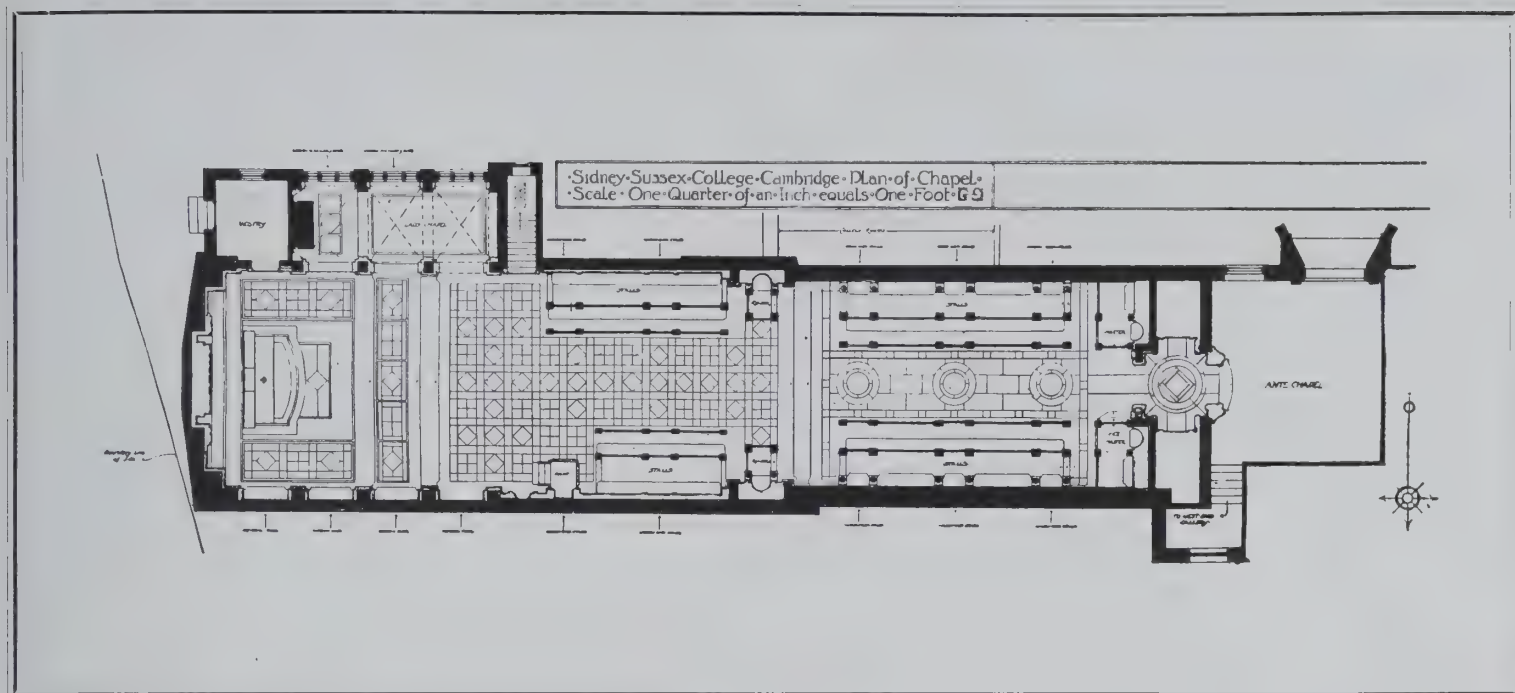


Plate III.

March 1924.

THE NAVE, LOOKING TOWARDS THE ALTAR.

T. H. Lyon, Architect.



PLAN.

coat of arms upheld by two boys. The chapel is erected on the site of a Franciscan monastery, and on the north side of the sanctuary is a figure of Saint Francis preaching to the birds, the work of Mr. Hitch, of London, as are all the other oak figures. The floor is of marble.

The central point of the chapel is the altar, as it should always be; and here one is not disappointed; both in design

and execution it fulfils all one's expectations. The texture of the marble and bronze admirably suits its form, and its position, a few feet from the wall of the east end, is perfect. The ivory figure on the crucifix is a fine work of art.

Fully to describe the details of the chapel would occupy too much space; but a visit, when passing through Cambridge, will not be unrewarded. L. A. Powys.



A DETAIL OF THE CHANCEL.



NAVE, LOOKING TOWARDS THE ENTRANCE.



SIDNEY SUSSEX COLLEGE CHAPEL, CAMBRIDGE: A GLIMPSE OF THE LADY CHAPEL.



SIDNEY SUSSEX COLLEGE CHAPEL, CAMBRIDGE: THE STALLS.

Contemporary British Sculpture.

II.—The Younger Group.

THE younger school of British sculptors is led by one of the older men; and he a Scotsman from Glasgow. John Tweed has never been an official artist, and he has remained young because he has remained contentious. He is never satisfied; he never rests, and his restlessness has served a very useful purpose in the development of modern British sculpture. It has kept some, at any rate, of his contemporaries up to the mark, and his precept and example have had a good effect on his juniors. He has acted as a sort of liaison officer between the old school and the new, and still so acts and issues his pronouncements from time to time in the public press. He is something of a pessimist; a little petted and a little desirous of posing as the spoilt child of the art. Tweed is a realist saved from realism by a love of tradition.

Tweed was a Lambeth student and then went to the Royal Academy Schools. He studied, too, at the Ecole des Beaux-Arts under Falguière, but the chief Paris influence was Rodin: now it is Maillol.

Among the older members of the younger generation there is still the old tendency towards sculptors' subjects, however, and until this is entirely overcome there will be no absolute need for the development of method which is only truly felt when new material is taken in hand. But they should realize this need and supply it.

Leonard Jennings has chosen an old subject in "Paolo and Francesca," and yet he has adopted a new way of dealing with it, and has made a design which is quite original and quite in accordance with the feeling of Dante. This marble group is certainly one of the works of the present time that count. Again, Alfred Turner, one of the latest recruits to the Academy, whose statue of a young girl has recently been acquired by the Tate Gallery, makes an effort after freshness of style. In his companion statues of "Girl" and "Youth" he exhibits the same anxiety as that which possessed Havard Thomas for beautiful surface-modelling and feeling. Turner, like Arthur G. Walker, is by way of being a carver, but neither carves to the extent that the continental artists of the *en taille directe* school do.

Modelling is the popular form for marble as well as for bronze, and one of the most accomplished of the newer men is E. Whitney-Smith, whose study of a kneeling, smiling child is one of the most delicious pieces of recent years. Whitney-Smith is the sculptor of smiles, but that does not prevent



THE SIXTH MARQUIS
OF LONDONDERRY.

Bronze Statue.
By John Tweed.

him from doing impressive grave memorials such as "Dolor Mundi."

Gilbert Ledward links the tradition of the older men to that which still survives in the work of the rebels. He has much of the spirit of the latter and much of the reverence of the former. He is a modeller who, however, puts more than the usual amount of work into his stone and marble cutting. He is no direct carver, and yet there is a touch, especially in his friezes, of the simplified work which is a feature of the direct carvers. He relies on tradition, even in the work that has happened to come his way since the war. The friezes for the Imperial War Museum, however, offered him an opportunity of getting away from the traditional to the naturalistic. In other memorial work, some of it of an ecclesiastical character, he has had to formalize, but has done so in a fine modern way, as in Sir Reginald Blomfield's Marquess of Ormonde Memorial for Kilkenny Cathedral.

W. Reid Dick, who, like John Tweed, comes from Glasgow, has imparted a refreshing new reading to more or less academical forms. His "Boy with a Catapult" is at Bradford, and his bronze mask "Androdus" was purchased by the Chantrey Trustees. He has made a number of war memorials, including that to the Royal Air Force on the Victoria Embankment, and also the Kitchener Memorial Chapel for St. Paul's. Other of the younger men from whom much is expected are Newbury Trent and William Macmillan.

Of quite recent and of exceedingly vigorous growth is Charles Sargent Jagger, who might easily be reckoned a rebel except that his training has made him a traditionalist. However that may be, his work exhibits aspects of strength and applications of ideas which give it a distinct place of its own in the latest contemporary production, although it has not the grace of the pure neo-classicist such as Alex-

ander J. Leslie, who now produces so little but who at one time gave to the classical tradition a new blush of beauty and a new vision of it in modern sculpture.

The actual rebels of the British school include abstractionists like Lawrence Atkinson, cubists like Frank Dobson, realists like Ernest Cole, with his figures on the County Hall, which have caused as much discussion as those of Jacob Epstein on the British Medical Association building in the Strand did years ago. These men, with Eric Gill, form the modernist group in English work, and in some cases they are ably abetted by the women artists.



PAOLO AND FRANCESCA.

Marble. By Leonard Jennings.



Photo: Marie Leon.

THE EVERLASTING ARMS.

Marble. By Edith Bateson.

Indeed, collectively, the women are more advanced than the men. Actually, they are a very cultivated band, varying from an advanced standard of neo-classicism to the lack of standard in the modernist exemplars.

There are women sculptors who are traditional, like Edith Bateson; there are those intransigents, like Phyllis Archibald Clay, who progress from the traditional to the free; and there are rebels such as Nena Jackson Brennecke.

Edith Bateson was a student of the Academy Schools where she had considerable success. She has exhibited at the Academy, the Salon, and the International Society. Her marble group, "The Everlasting Arms," is in Lady Margaret Hall, Oxford. Phyllis Archibald Clay is much more of a modernist. She hails from the Glasgow School of Art, and works on architectural commissions, and five of these have been on buildings by Sir John Burnet. She has also done things for Mr. Alexander Paterson. Anne Acheson is Irish, and will help to bring Irish sculpture forward. She was a student at the Royal College of Art after leaving Belfast. She also exhibits at the Royal Academy and the Salon, and is remarkably good at child studies and portraiture. Katharine Maltwood has studied sculpture and drawing to good purpose in half the countries



Photo: F. Hilaire d'Arcis.

THE MOON.

Statuette by Phyllis Archibald Clay.

of Europe, as well as China and Japan, after serving as a student at the Slade School. Her reliefs, "Magna Mater" and "The Vision," are fine in conception and execution, and her caryatid, a "Priest of Buddha" in Portland stone, is fresh and stimulating. Nena Jackson Brennecke is thoroughly advanced. She was born in Buenos Aires, and is another student from the Slade, and has had instruction from Matisse, Willie Wulff the Danish sculptor, and Bourdelle. Her latest work, "The Sun Maiden," indicates Bourdelle's influence somewhat in its treatment, but not in its spirit. There is no trace of the classical tradition about the work of Nena Jackson Brennecke. In that of Bushka Kosminski there is, but her portrait busts are treated so freshly and there is such an air of youthful enthusiasm about them that they make a new appeal. Mrs. Kosminski is very young, and was a student of the Central School of Arts and Crafts. There are many more women sculptors of established reputations like Phoebe Stabler, Clare Sheridan, and Lady Scott, who are more or less concerned with the older principles still current with most of the male artists.

There is room and need for more rebels in the British School of Sculpture, for there are things waiting to be done and things waiting to be understood here. Epstein is new



DOLOR MUNDI.
By E. Whitney-Smith.

Photo: F. Hilaire d'Arcis.

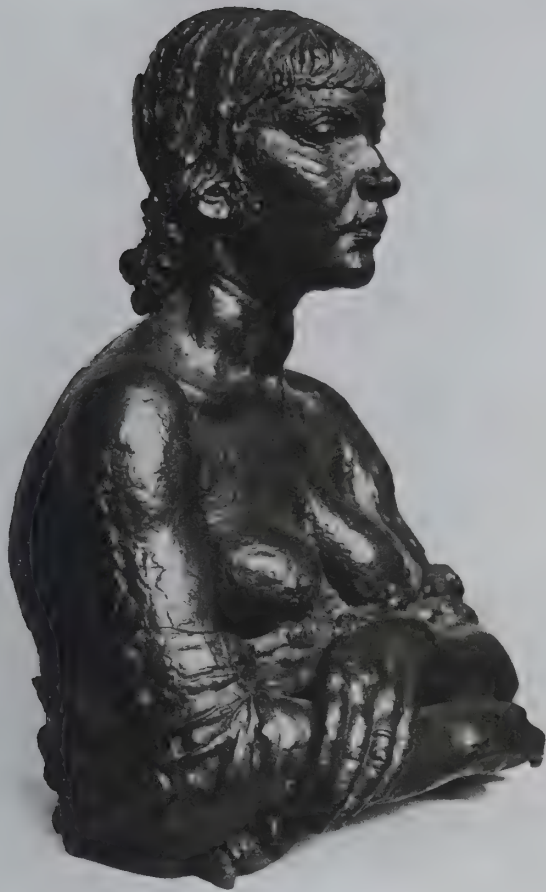


BISHAM CRUCIFIX IN PORTLAND STONE.
By Eric Gill.



FIGURES OF BENEVOLENCE AND HUMANITY.
Stone. By Ernest Cole, on the London County Hall.

By permission of the L.C.C.



By Courtesy of the Leicester Galleries.

MIRIAM.

Bronze Statuette. By Jacob Epstein.

accepted; Ernest Cole still adversely criticized for his realism and his symbolism; Eric Gill for his archaism. A better knowledge of them will bring a better opinion of their work and their aims.

Cole's work in the London County Hall of Ralph Knott will be more appreciated as time goes on: the four groups of it have been little understood until now, for, unlike the absolute realism of Epstein's work in the Strand, they embody ideas. The Archer figure is obviously straining after a definite purpose; the figure of Humanity supports the World, and is symptomatic of the greater realization of the forces of labour generally; Benevolence and Humanity are represented on the Westminster Bridge Road façade, although the river front group has no other object than to exhibit graceful form as an adjunct to an architectural feature and to enhance the general architectural effect.

Eric Gill is the best known representative in England of the school of direct carvers. In 1918 he issued a manifesto from Ditchling, where he works, called "Sculpture," in which he claims that only carved or cut things are sculpture: glyptic as opposed to plastic; modelling being entirely ruled out. He claims much more, indeed; he claims a spiritual side in which mere representations of things are of little account; in which nature is not a prime necessity; a side on which things are made, not merely represented; the creation of new beauty of thought, not only of form. In his reliefs of the Stations of the Cross in Bentley's magnificent Westminster Cathedral, we have not only one of the most important modern sculptural works, but a revelation in the

concrete of what Eric Gill has to teach in theory in his "Sculpture."

Frank Dobson's work is different, and if it is to be classified according to present-day standards it has to be denoted as neo-primitive. It is not abstractional, but naturalistic in a way that the negro carvers were able to accomplish naturalism. It has a primitivism earlier than that of the Egyptians or the Greeks; one that goes back to the age of stone, while on the other hand it comes down to the age of machinery, of geometry, of cubism. While it leans on one side in the direction of Zadkine's crude statues in wood, or to the progenitors of these in New Guinea or Central Africa, on the other it approaches Jacob Epstein's "Venus" and "Rock Drill," the two really important works shown in London in cubistic experimentation by a naturalistic sculptor.

All these things are symptomatic: in themselves they do not bulk large; but the cloud of the size of a man's hand was of great importance once, and the work of a man's hand when done honestly and sincerely is always of great importance, and will continue so to be. The hands may hold a lump of clay and modelling tools, or a hammer and chisel: that does not matter so long as what results is guided by a thinking brain, a loving heart, and a sincere desire for the advancement of the art they practise.

KINETON PARKES.



TORSO.

In Wood. By Frank Dobson.



THE SCREEN, ST. PAUL'S CHURCH, WALDEN.

The Chancel, St. Paul's Church, Walden, Hertfordshire.

THE chancel of this interesting church "was first repaired and beautified in 1727," to quote an inscription on the screen. The photographs which accompany this note show very clearly the influence of Sir Christopher Wren, and in fact the work has been attributed to him, but as he died in 1723 it is more likely that it was carried out by Flitcroft, Wren's successor as the surveyor to St. Paul's Cathedral, with which this church at Walden is so closely associated. The screen is an interesting and delicate piece of work in carved and



THE COMMUNION PLATE.

painted wood under a round arch added to the original fifteenth-century chancel. Within, the barrel-vaulted chancel is very complete, with some later panel-work with date of 1762, with an almost Adam feeling. The reredos follows in some ways the lines of the chancel screen, and blocks the East window. The whole is a very interesting and complete piece of work of the late Wren period, and little known. It may be mentioned that this church was restored by Mr. G. F. Bodley, and fortunate it was in being in such good hands, and that this early-eighteenth-century work has survived untouched. WALTER CAVE.



THE REREDOS.



A DETAIL OF THE SCREEN.

Tallis's *London Street Views*.

III.—Regent Street. (No. 4 Tallis.)



THE HANOVER DISTRICT CHAPEL.

THE portion of Regent Street depicted by Tallis in No. 4 of his "Views," extends from New Burlington Street to Oxford Circus. It is to be observed that the west side of the thoroughfare is shown on the two inner sets of elevations, and the east side on the two outer.

From the historical notes to this section a few extracts may be made. Thus we are reminded that "the site of this noble street was a long, unimportant street, called Swallow Street, part of which still remains, and conducts from the northern end to the splendid double Circus, called the Quadrant, to Piccadilly." Likewise we are told that Pennant was wont to affirm that "the neighbourhood, of which Regent Street forms a part, was in his youth (he was born in 1726), a lurking-place for thieves, and altogether a most disreputable part of the town."

"The buildings of this noble street," continues Tallis, "were principally designed by Mr. Nash, upon whom they reflect much honour. They chiefly consist of palace-like shops, in whose broad, showy windows are displayed articles of the most splendid description. . . . This street possesses, as a whole, a grand and commanding character, and has more architectural features and variety than any large work witnessed since the rebuilding of London after the Great Fire of 1666."

There is no doubt that when the Londoner of Nash's day gazed upon the architect's completed design, he regarded it, complacently, as *are perennius*. It was inaugurated, and carried out, under an Act of Parliament obtained in 1813; the portion from Pall Mall to Piccadilly Circus was completed four years later; the whole being practically finished by 1820. After just a hundred years its splendour and convenience have been found to be inadequate to modern requirements, and to-day the whole thoroughfare may be said to have been almost wholly rebuilt on lines which would have astonished Nash, as they astonish many of us who see in these new and overpowering buildings an element of vulgarity and ostentation not in the least in keeping with the restrained and dignified manner of the Georgian architect, for Regent Street in the past possessed a dignity which can hardly be said to be preserved in its rebuilt form.

A glance at the elevations opposite, together with even a superficial knowledge of Regent Street as it is now, will show what extraordinary changes have come over the contours of the thoroughfare. If we begin at No. 168, on the east side, we come, after passing Chapel Court, to Archbishop Tenison's Chapel, between Nos. 172 and 174, built originally in 1702, but re-fronted by Nash. It was endowed by Tenison, the school attached to it occupying No. 172; at a date, however, subsequent to the survey of Tallis, who shows that building as the shop of John Colman, Laceman. Among the succeeding shops is that of Gotto, at No. 202, once a fashionable Berlin-wool repository. Foubert's Place perpetuates the name of Major Foubert, who, in the days of

Charles II, kept a well-known riding-school here. A little farther along we come to Charles Verrey, Swiss Confectioner, at No. 218, a name associated with Regent Street till quite recent days; and two doors off is the shop of the well-known chemists, Savory and Moore.

I would draw attention to the curious quasi-classic, quasi-Egyptian character of the elevation embracing a number of buildings from No. 224 to No. 240, and the semicircular front of No. 244 (matched by that of No. 246 at the opposite corner of Little Argyle Street), as being characteristic of Nash's method of architectural variation; the more regular combined frontage of Nos. 254 to 266 showing him in his more normal manner.

Crossing to the other side of the street we have a similar convention, at No. 251 to No. 239. Beyond Prince's Street once stood the Hanover District Chapel. As the vignette reproduced reminds us of it, I need only say that it was designed by C. R. Cockerell, that it cost £16,000 odd, and that it was consecrated in June, 1825. Another example of Nash's classicism will be observed in the frontage of Nos. 213 and 211; but a far more noticeable specimen of this is to be seen in the combined elevation of Nos. 195 to 171, which certainly gives to these particular shops the palace-like character noted by Tallis; although the little Crown Yard, in the centre, introduces a less sophisticated note.

Among the shopkeepers' names we find several which still survive, or did till recently, although not always on the same sites: Verrey, at No. 218 (now in Prince's Street); Cramer, at No. 201 (now in Bond Street); Lewis and Allenby, at No. 195; Heywoods (of lace fame), at No. 211; Carbonell, the wine merchants, at No. 182; and so on. But the vast majority recorded by Tallis have disappeared, and the names to be seen to-day are as different as the shops on which they appear.

There is no need for me to expatiate on the new erections in this portion of Regent Street, because they rise, as I have said, overpoweringly in the sight of all. But I would remark that the sense of space in Nash's old design is being largely lost by the increased height of the new erections, so that here, as in so many other places in London, commercialism is being permitted to ride rough-shod over the appropriate and the artistic.

It is just a century since Nash and others completed the Regent Street of George IV's reign. If we look at Tallis, or the beautiful lithograph by Shutter Boys, and compare them with the street as it appears, architecturally and otherwise, in the days of George V, one would imagine that not one but many centuries had elapsed between the two. The decorative note supplied by gay dresses and splendid carriages is no longer here, but the insistent motor dashes, and a fuller crowd loiters, by shops which the far ends of the earth have been equally ransacked to supply. The Regent Street of our grandfathers has gone, after its hundred strenuous years; one wonders what the thoroughfare will look like when yet another century has elapsed, and the present buildings have possibly come to be regarded as inadequate and old-fashioned, as Nash's have apparently appeared to our building megalomaniacs.

E. BERESFORD CHANCELLOR.



TALLIS'S PLAN OF UPPER REGENT STREET.

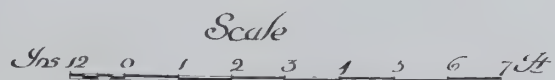
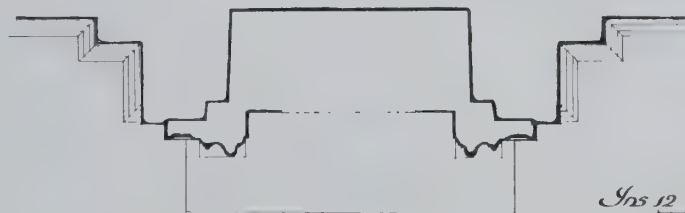
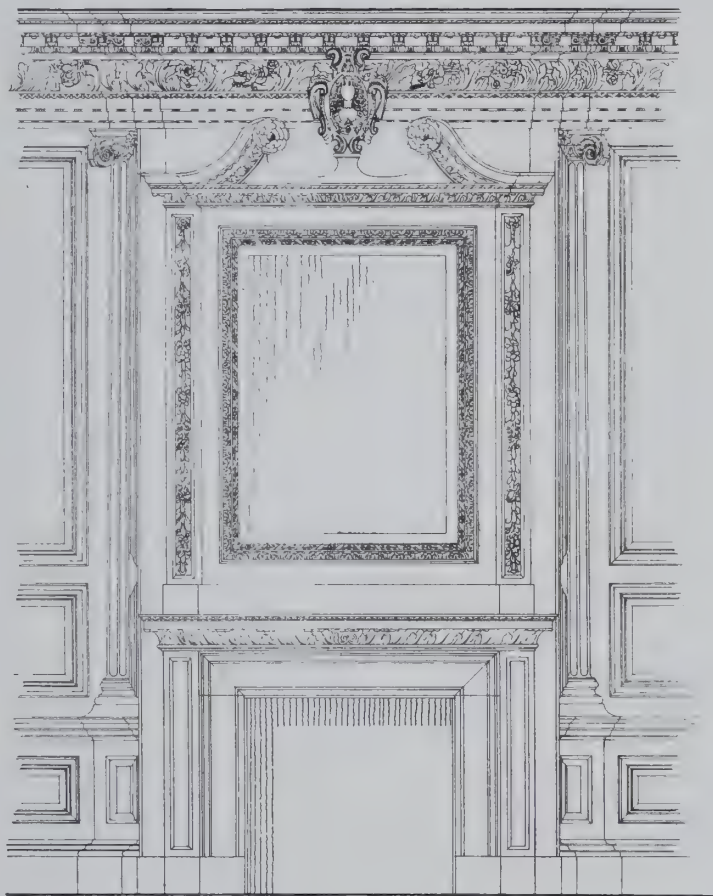
Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Court Room Chimneypiece, Mercers Hall.



THE COURT ROOM CHIMNEYPiece, MERCERS HALL, LONDON.



MERCERS HALL COURT ROOM CHIMNEYPiece

THE COURT ROOM CHIMNEYPiece, MERCERS HALL.

From a Measured Drawing by Christopher J. Woodbridge.

Exhibitions.

ROYAL ACADEMY OF ARTS.—A certain portrait-painter came running up to me at the private view of the Royal Society of Portrait-Painters, and asked me if I had seen a painting of his, adding, "My idea is to get movement: there is too much of this *static* business in portraits!" I had a look at his picture later on, and it was not bad at all: it had quite a painter-like quality about it; but that is not the point, which is this: should portrait-painters attempt to give the impression that their paintings are moving about in their frames? I think that this is entirely wrong; in my view dignity and quiet are the first essentials of a good portrait. This artist did not appear to distinguish between stillness and deadness. There is a sense of reserve force in stillness, and this is true in the case of portraits as well as in individuals. A person who is always fidgetting about, and ogling, and going through various other "movements," is no more desirable to encounter in a portrait than in life. If these qualities are intensely characteristic of a sitter, the artist may have to record them, but only if the character cannot be obtained in any other way, for there is a better side to everyone, and it is surely the portrait-painter's first business to find it. This artist should recommend to his sitters the merits of the cinematograph, for he has mistaken his vocation and ought to be a movie man.

Perhaps the most interesting painting here is "Homage to Hugh Lane" (224), by John Keating, R.H.A. Among so much that is slickly and efficiently done, this picture by its very badness—that is to say from the slick painter's point of view—is saved from being dull. It consists of a group of persons gathered round a portrait of Sir Hugh Lane. And what a crew! I mean, taking them on their face merits, with no reference as to who they are intended to be, for, referring to the catalogue, we find that they are quite well known as estimable and harmless men. We are sure that they are libelled, for some of them we know to be quite good looking and kindly. The portrait of Sir Hugh does not hold its place, but appears to come right out past those sitting and standing round it. Then why is this group to be noticed if it is so bad? Because it is sincere, and the struggle that the artist has had in order to master his material before he was able to control it, a struggle which is evident in every part of the work, is more interesting than that of the smug and insincere manipulator of paint. He had something to say, and something of his intentions did "get over."

In all there are two hundred and fifty-three portraits shown, a great many very ably executed, and many that are not. Sir William Orpen's metallic brilliance is seen at its very best in "Miss Lily Carstairs" (35) and "The Bishop of Ripon" (166).

Among much that was painted in obscure and doubtful pigments the portraits by Miss Flora Lion looked fresh and clean in colour: the painting by this artist of the young "Earl of Mulgrave" (18) is simple and direct, and the innocent and child-like charm of the sitter is well expressed.

ROYAL INSTITUTE GALLERIES.—The sixty-ninth exhibition of the Society of Women Artists, held in these galleries, contained much that was good. The hanging, too, has been improved upon, and more regard for making suitable patterns upon the walls has been shown than in previous exhibitions of this society.

Taking it all round perhaps the work in pastel by Mrs. E. Granger-Taylor is the most individual and interesting. "The Striped Blazer" (238) shows her unerring instinct for correct form: she is able to manipulate the medium in a manner which gives without any hesitation or doubt the exact description of the modelling, and she has the good judgment to know just where to accent a part with a keen edge. "The Liberty Scarf" (270), the standing figure of a girl, is another good work by this artist, the drawing of the upraised arm being particularly expressive. "Head of a Young Boy" (248) is very well drawn, too, but this sitter, judging from his expression—and one can well understand it—evidently sat simmering in protest against the coloured wrap round his head. This portrait brings out Mrs. Granger-Taylor's one apparent weakness, and this is a too great reliance on, and search for, the picturesque. In order to make them pictorial she is inclined to embellish her models with touches which may be quite foreign to their natures.

"St. Ives Bay" (240), by Miss Marcella Smith, is very good in

composition and colour and recorded easily and happily. "Jeunesse" (266), by Miss Helen Mackenzie, has interest, but she has not consistently carried out her intention, which was the simplification of forms. There are parts, the surfaces of which are too broken up, such as certain portions round about the knees of the model, which, if made less complex, would greatly improve the picture.

THE ALPINE CLUB GALLERY.—The exhibition of the Modern Society of Portrait-Painters was not a very exciting show. Very many of the portraits one sees nowadays are but tricky affairs, the painter having thought out one or two poses which he uses over and over again. One hand with negligent fingers holds a scarf in place on the breast, the other is spread out flat and star-like upon the seat. This is the basic and favourite pose which can be slightly modified as occasion demands, and variety can be obtained by observing it from various points of view.

Among much that was commonplace the work of Mr. F. H. S. Shepherd looked quite distinguished: his "Portrait Study" (20) is large in treatment, but though the construction of the head is good, the part below the neck falls away in uncertainty.

Mr. John Wells's "Hugh Bradford, Esq." (28), is one of the simplest and most clearly-defined paintings shown. He has thrashed out as thoroughly as he was able the details of the face, and has not been hindered by any excessive reverence for his own clever technique, a burden many artists groan under. His "Christopher and Chesnuts" (29) is good, too, in its thorough workmanship, though the gold background is a mistake.

Mr. Arnold H. Mason's predilections for somewhat drab browns and greys has found scope for expression in his portrait of "Count Károlyi" (10). Judged from the point of view of the naturalistic portrait, this is probably the best in the exhibition, and is certainly a distinct advance on this painter's previous work; the handling is freer, and he has not been afraid, as he usually is, to leave things in a more or less rugged state: the result is, therefore, much more vital.

THE INDEPENDENT GALLERY.—The exhibition of "Les Peintres-Graveurs Indépendants" was stimulating mainly because of the etchings by Marie Laurencin. They appealed by their simplicity, and had none of the conscious labour of the craftsman about them. Very few artists are courageous enough to put things down simply and without the desire to impress. Judged by academic standards this etcher's drawing is bad, but someone has said, "good drawing is bad drawing," and the inversion can also be true on some occasions. Marie Laurencin does not overload her plates, but keeps to open lines, as may be seen upon examination of her "L'anglaise" (37) and "Pantomime" (40).

The work of M. Coubine is also in lightly bitten and open outlines, and for that reason the charm of the medium is brought out, and this is not the case with much of the work of etchers, which is dark and heavy in appearance.

Some interesting work is shown by M. Boussingault: "Les buveuses" (50) is a broadly-treated lithograph, done by using the flat side of the chalk.

Here and there work was easily recognizable as by men whose activities one was familiar with in another medium, that of oil-paint. Particularly was this so in regard to Vlaminck, whose very forced and dramatic effects, obtained by high lights striking against the sides of white cottages, leaving the rest of the landscape full of dark and gloomy suggestion, are exactly the same as in his oil-paintings. It is a wonder how Vlaminck can remain satisfied to go on year in and year out dealing with this subject with scarcely any variation of outlook. There is always a dreadful storm impending or bursting, and there is occasionally a man with a horse and cart making a frantic endeavour to escape out of it: there is a rush and disturbance about his works, which, placed upon a wall, would not conduce to a sense of tranquillity.

It is really astonishing to see how work which a little while ago was so very "modern" has become old-fashioned. Angular forms, barrel-like and cylindrical shapes, and small sizes in heads, eccentric posturing, and mannered treatment, are now as out of date in the art world as "Yes! we have no bananas" is in the world of "Jazz."

RAYMOND MCINTYRE.

Recent Books.



WOMAN AND PANTHER.
Garden group by Fritz Behn.

Sculpture.

Constantin Meunier. By ANDRÉ FONTAINE. (Art and Æsthetic Series.)
Paris: Félix Alcan. 8vo, pp. 4 + 164 + illus. 16.

Fritz Behn, Als Tierplastiker. Edited by HUGO SCHMIDT. Munich:
Hugo Schmidt. Cr. 8vo, pp. 84. Illus. 73.

Belgium, which remains the home of healthy classicism in art, had the honour of producing the greatest and homeliest realist in the person of Constantin Meunier, who was born of poor parents in 1831; was educated in art at the Brussels Academy, set out as sculptor, changed to painter and changing back to sculptor made one of the greatest reputations of the nineteenth century, and changed the whole course of plastic history. Meunier was a realist who did not merely rely on Nature and human nature; he relied on himself and his understanding of both and developed his power along the lines he adopted as painter. His sculpture is pictorial; anecdotal, literary—all the epithets that can be used derogatorily may be used without affecting in the very least the value of Meunier's message, which was to reveal to a world satiated with classicism the beauty and dignity of common mankind. His concrete examples are human and they tell their story, but what gives them their value is that they are human in spirit as well as in form and that they tell of reality: they are never sentimental. They are of rough subjects: workmen and working women; they are ignoble types ennobled by the seer's vision and the artist's hand. It is not so much that Meunier discovered the value of the form of the miner, but that he spiritualized the matter of him and dignified it. For a complete realist it is still open to question as to whether he did not idealize both form and spirit. Meunier was more than the complete realist, however, or he would not have been the great artist he was: he was the interpreter of reality.

Meunier's fame as sculptor has overshadowed his fame as a painter, but his message of realism was delivered first on canvas. His painting is insisted on and expounded by André Fontaine and some illustrations are provided. At first the pictures were tinged with some small amount of romantic feeling, but this began to disappear after the "Peasants' War" series. Certain romantic subjects appealed to him in Spain and he rendered them well, but his powers show to greater advantage when he essays the industrial subjects of his own country—"The Coal Pit," the delightful and natural head of "The Pit Girl," and others like them. He painted well but his genius was essentially

plastic, and when at the age of fifty-five he finally relinquished painting, in artistic power and perception; in sedate acquiescence in the form his artistic development had taken, he was prepared to select those types he had known and studied all his life, and, in the plenitude of his power to immortalize them. This new account of Meunier's life and work is beautifully written by André Fontaine, and the appendix of exhibitions at which Meunier figured from 1851 to 1905 is a welcome feature in books of this character, which often sacrifice utility to literary vanity. It is a valuable addition to the admirable art and æsthetic series edited by Pierre Marcel.

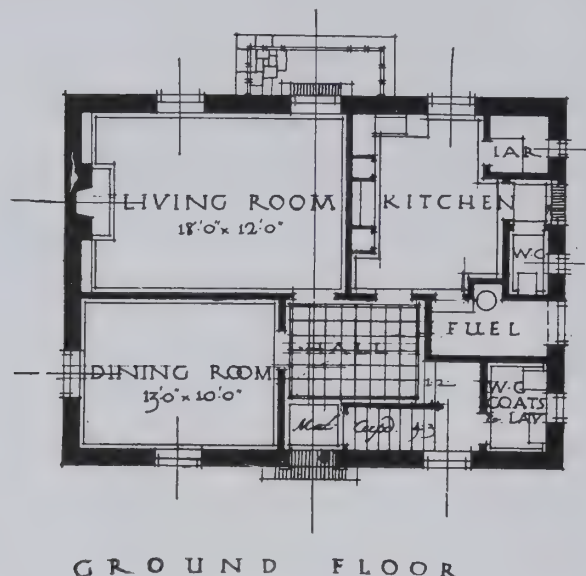
Fritz Behn is a sculptor and draughtsman; a traveller and hunter of big game, and an author and illustrator. As an artist his work is largely concerned with animals, but his accomplishment in form is also exercised on the human figure. He is a sculptor of animals in two ways: a naturalistic portraitist of them and an exploiter of their forms for decorative purposes, the latter function being strictly based on the former. He has studied wild life in Africa and elsewhere, but has not neglected the domestic animals. Most often his groups are dynamic: animals walking, playing or fighting. Even in his groups combined of animal and human form there is the violent action of attack as seen in the "Panther and Woman." Action of different kinds is found too in his animal portraits and in his monuments. Behn is a considerable monumentalist and his German Colonial memorial surmounted by an elephant, for Berlin, is a striking work; he has made several notable ideal equestrian groups and a number of fountains, one of which is his Bear Fountain at Ansbach in limestone, three metres high, representing a bear done to death by a hunter mounted on a heavy steed. More decorative still is his "St. George and the Dragon," also in stone. His Wolf Fountain is a charming work with an architectural setting of considerable originality. Some groups of children with rams, leopards and other animals are delightful. Behn was born in Grabow in 1878, and studied at the academy at Munich, where he now lives. This book is a succinct and entertaining account of his life and work.

KINETON PARKES.



THE BEAR HUNT.
Fountain group by Fritz Behn.

The Smaller House.



A HOUSE AT HAMPSTEAD, DESIGNED BY C. H. JAMES:
THE GROUND FLOOR.
(From "The Smaller House.")

The Smaller House: Being selected examples of the latest practice in Modern English Domestic Architecture. London: The Architectural Press, 1924. Price 25s. net.

This is a collection of plans and photographs of small houses, most of them built since the war. The small house is as difficult and as interesting a problem for the architect as any that can be set him. It touches more people for its size than any other; the needs of parents, children, and domestics have all to be considered. The woman makes the home and the architect must provide the right setting for her. The man has to provide the necessities of life and the architect must arrange them with the utmost of comfort and convenience for the money spent. The architect's aim is to create the right atmosphere; the great house or the cottage may be dignified or homely, vulgar or mean, according to the skill of the designer. It is not a matter of cash or competence only, it is a matter of art. Fortunately there are to-day an increasing number of young architects trained and eager to tackle a problem that has changed so much since the war.

The complexity of modern necessities is beginning to be relieved by such simple expedients as central heating and gas fires. In the little house at Hampstead, by Mr. C. H. James, this is pleasantly evident. The kitchen-scully is meant for work, not for rest; fitted furniture economizes space. The elevations have a reticence and a sense of scale, and the detail is good both within and without.

Perhaps the largest house and the most distinguished of those illustrated is Middlefield, Great Shelford, by Sir Edwin Lutyens. The composition is charming, the long roofs and the three big chimney shafts ranging parallel to the main roof lines give the whole a restful and solid appearance. No other architect has mastered the elements of composition in house design to quite the same purpose. Chussex, Walton-on-the-Hill, by the same architect, is smaller, but has the same qualities. These small houses are works of art; they *appear* to have been done without effort.

Two golf houses, one at Knebworth, by Sir Edwin Lutyens, the other at Bramshott, by Mr. Davis, are architectural achievements on a small scale, attained with the most frugal use of material. Turning from these restrained and delicate works, Cut Mill, Bosham, by Mr. Darcy Braddell and Mr. Humphry Deane, is too full of incident and seems by comparison over-designed; it has too many good things in it. Messrs. Welch and Hollis have made a pleasant house at Hampstead; the elevations are pleasing, and would be more so if the windows of the different floors graduated slightly in size.

Messrs. Adshead and Ramsey's work is always interesting. St. Anselm's Vicarage, Kennington, is not quite so pleasing as some of their work. Three examples of Mr. Goodhart-Rendel's

attractive art are illustrated by working and perspective drawings. The house Mr. Guy Dawber built for himself at Long Wittenham is the only work of his illustrated here, and very charming it is.

Mr. Basil Oliver has designed a well-proportioned house—Malma, Purford—built with hollow walls stuccoed and white-washed with a pantiled roof; the cost is given at 10d. per foot super, but this presumably was before the war.

Several houses by Mr. Louis de Soissons at Welwyn Garden City are interesting. Two of these houses have flat roofs, and—though this is a matter of opinion—suffer accordingly; a house with a flat roof generally appears mean without a parapet, and the cost of the parapet will probably pay for the extra cost of the pitched roof. Two pleasant houses by Mr. Edward Gunn are shown, with economy perhaps a little too evident in plan and elevation.

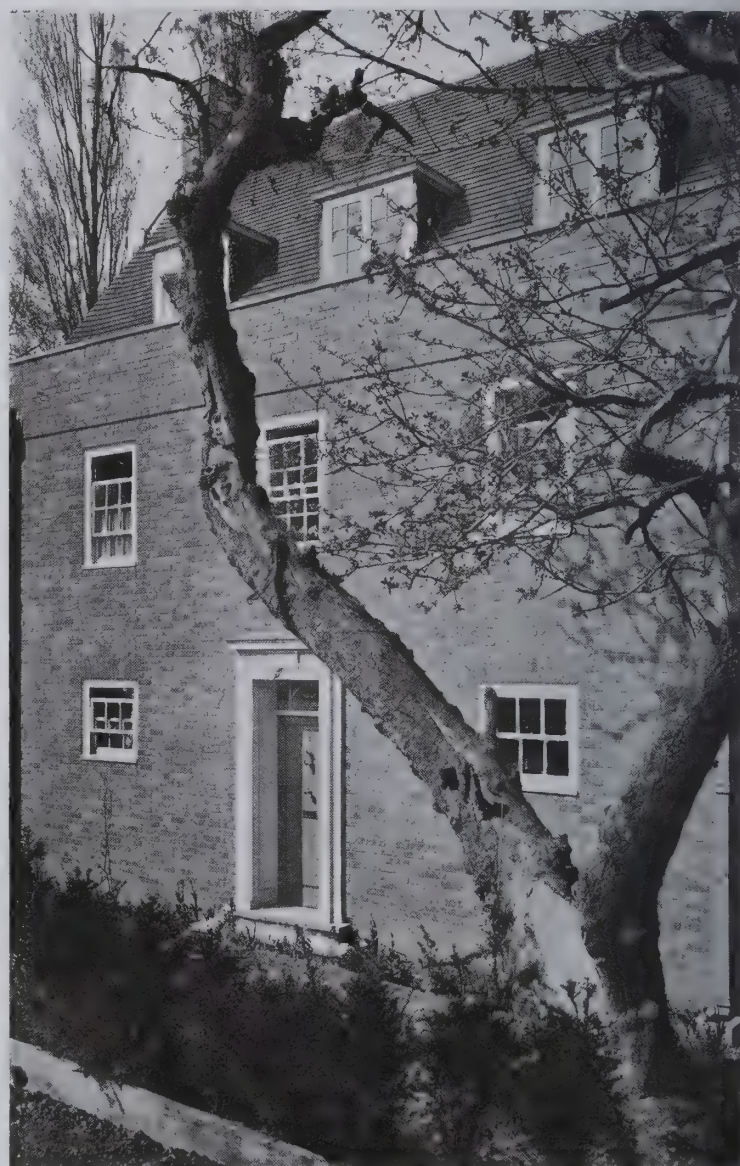
Mr. Robert Atkinson's work always claims attention, a house at North Crawley shows the unkind influence of a too strict economy, but is interesting nevertheless.

One of the smallest and pleasantest houses illustrated is that in Constable Close, Hampstead, by Messrs. S. N. Cooke and E. C. Davis, showing much that is good in a small compass.

The concluding pages are devoted to bungalows, with an article on their design, planning, and construction, by Mr. Kenneth M. B. Cross. The case for the bungalow is not a very strong one, but Mr. Cross makes the most of it.

The table of costs of the houses on the last page is interesting to architects, and to those who intend to build.

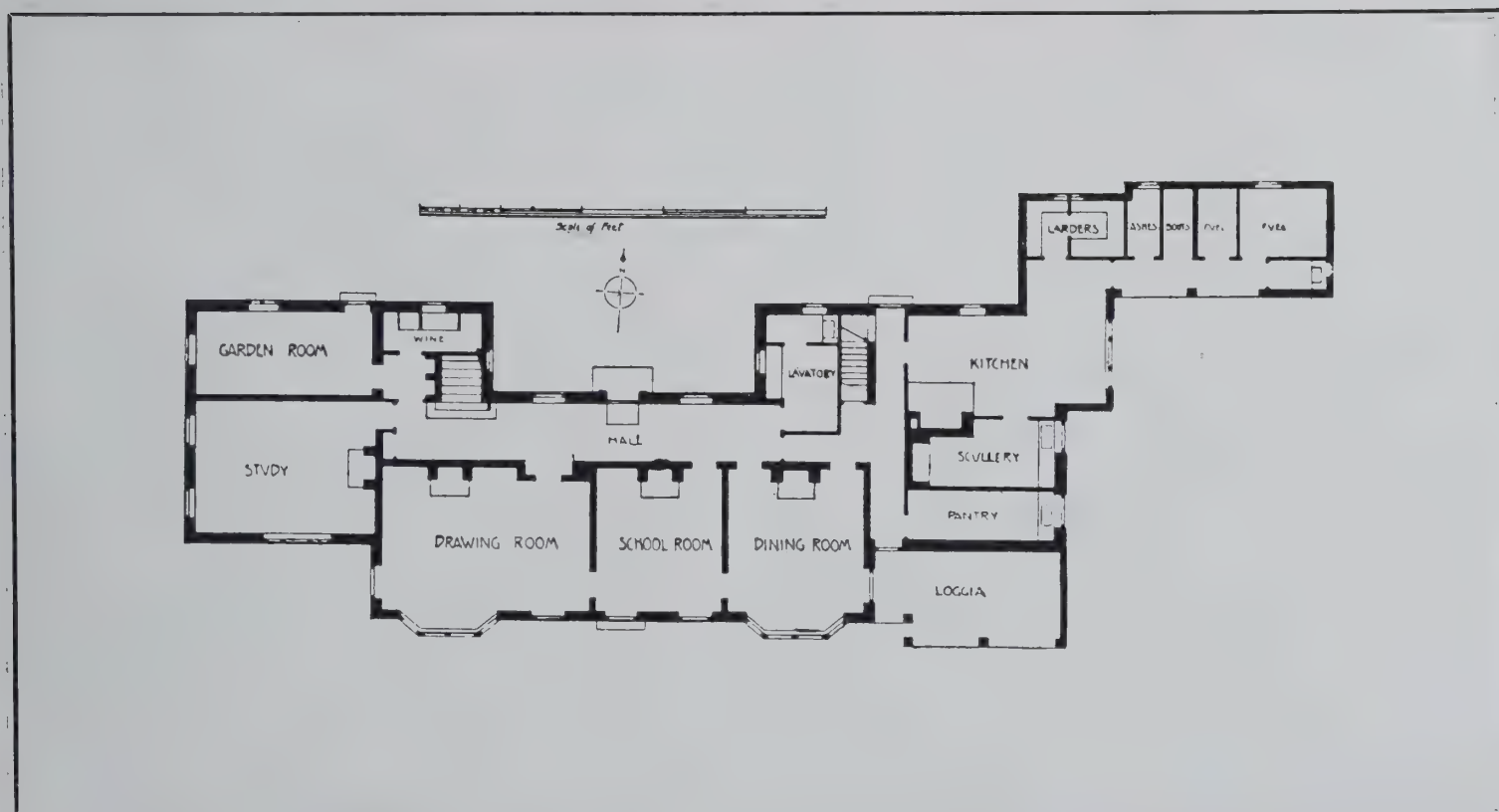
W. CURTIS GREEN.



A HOUSE AT HAMPSTEAD, DESIGNED BY C. H. JAMES:
THE FRONT.
(From "The Smaller House.")



THE ENTRANCE FRONT.



MIDDLEFIELD, GREAT SHELFORD, BY SIR EDWIN LUTYENS.

(From "The Smaller House.")



"DORMERS," THAMES DITTON, DESIGNED BY
G. ALAN FORTESCUE.

(From "*The Smaller House*.")

Barbizon House.

Barbizon House, 1923. An Illustrated Record. London: D. Croal Thomson, 8 Henrietta Street, Cavendish Square, W. 1. Folio, pp. 80, illus. 40.

There are few men in London who can claim the mastery of a subject so complete as that of the compiler of this book of notes and illustrations. It has been the pleasant practice of Croal Thomson to issue during the last five years a record of the principal pictures that have passed through his hands year by year, with illustrations in colour and photo-gravure of the finest of them, and these records will become very valuable as later years of art dealing pass by. It is thirty-five years since at the old Goupil Gallery in Bond Street I was first brought face to face with veritable examples in the paint of the Barbizon pictures I had read a little about and vaguely dreamed, and it was Croal Thomson who was responsible for that exhibition, and for the valuable book on "*The Barbizon School*" of two years later. Since then he has written other volumes on painters and paintings, and now these delightful records come out annually to keep up the continuity of a long life spent in the interests of art. There are only 500 copies issued, and the plates include works by Corot, Daumier, Brangwyn, Cameron, Orpen, Sargent, Bonington, Rossetti, and Raeburn, and two fine bronzes of Barye.



A HOUSE IN BROCKSWOOD LANE, DESIGNED BY LOUIS DE SOISSONS.

(From "*The Smaller House*.")

Belgian Monasteries.

Abbeyes et Monastères de Belgique. By EDOUARD MICHEL. Brussels and Paris: G. Van Oest & Co. Cr. 8vo, pp. 270 + Illus. 48.

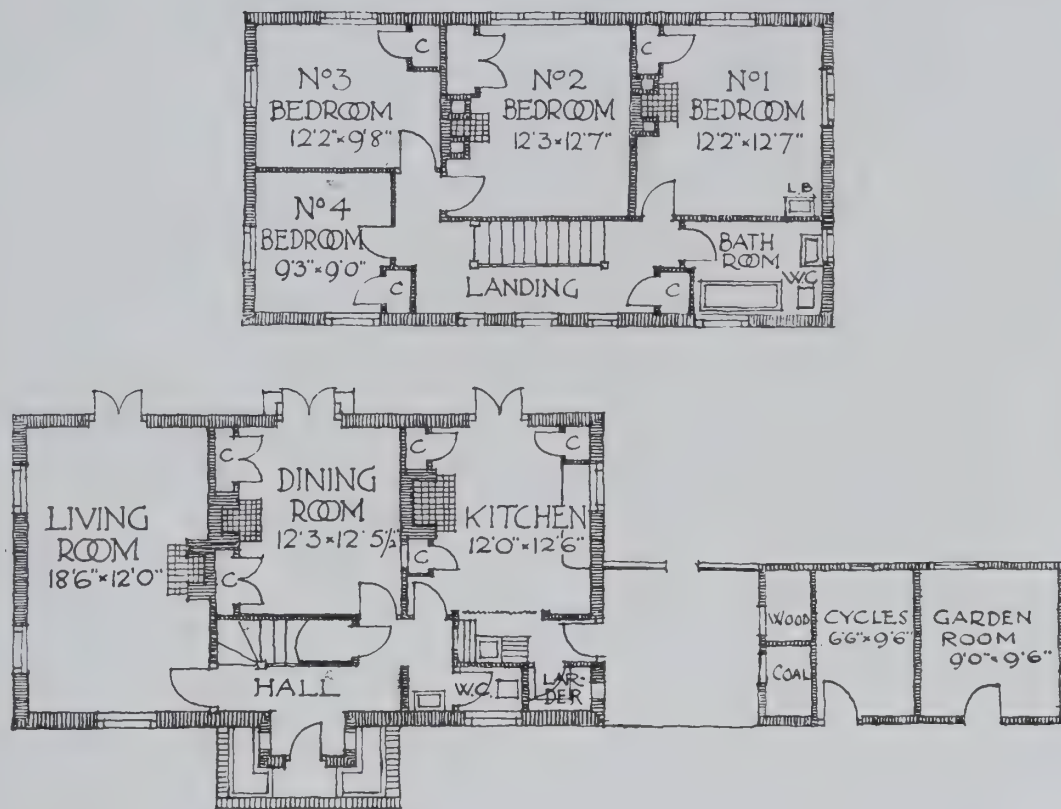
This interesting volume traces the share which the bishoprics, abbeys, and monasteries of the Low Countries had on the development of the country, and follows a study of the communes already published. The effects of the maintenance of the arts and learning by these institutions are traced from the seventh to the thirteenth century in an illuminating chapter and the brief facts of history recalled. The remains of the Merovingian and Carolingian periods are insignificant, but beautiful examples of Romanesque of the eleventh and twelfth centuries still remain. From the thirteenth century there was an intense cultural movement, and not only architecture and sculpture, but painting and metalwork flourished, and provided object-lessons of the greatest beauty for the lay population.

This book is admirably arranged and its usefulness as a guide to its subject is increased by tables of the structures by provinces, and by alphabet, so that reference is simple. There are some one hundred mentioned, and to each one is appended a notice of its situation, its actual state at the present moment, its history, and a bibliographical summary of the source of it. The illustrations are admirable, and a study of them will inevitably send any architect on a prolonged tour in Belgium.

The Romans in Germania.

Bilder aus dem Römisch-Germanischen Kulturleben. By CARL BLÜMLEIN. Munich and Berlin: Verlag R. Oldenbourg. 4to, pp. 120, illus.

The German publishers believe in illustration. This interesting volume has several pictures on each page, and some of the pages are all pictures, maps, or plans. The illustrations are not always immediately concerned with the actual point of the narrative, but are dragged in, as it were, as secondary illustrative or interpretative matter. The main theme of the book is concerned



A HOUSE IN BROCKSWOOD LANE, DESIGNED BY LOUIS DE SOISSONS: THE GROUND AND FIRST FLOOR PLANS.

(From "The Smaller House.")

with the evidences of the Roman occupation of Germany and the arts which were practised in the occupied territories as revealed by the discoveries made during the last thirty or forty years. These territories are demarcated by the well-known *Limes Germanicus*, the German Roman Wall, extending through Upper Germany in the south from Bonn on the Rhine through Raetia to the Danube in the east. The boundary is marked by a ditch and earth-mound as to one section, and by a stone wall as to the other; the former well marked at Saalburg, the latter joining the river at Heenheim. Within has lain the treasure of Roman civilization for centuries, and its discovery is ever adding to the knowledge of the amenities of Roman life. Castles and fortifications, great gateways, magnificent baths, fine houses and theatres, with all their wealth of rich architectural features and fine sculptural decorations, have been revealed, with articles of daily use; implements of war, agriculture, and commerce; splendid graves, monuments and statues with their details of design and ornament. There are copious illustrations of all these things—shoes and horseshoes, drinking glasses, pottery, wooden buckets, helmets, and so on, and the book is an illuminating record of common Roman life, but even more of the Roman arts, and some of the sculptured reliefs are an astonishing revelation of plastic pictorialism.

Mediæval England.

Mediæval England. New edition of Barnard's "Companion to English History." Edited by H. W. C. DAVIS. Oxford: Clarendon Press.

The first hundred pages of "Mediæval England" are concerned with architecture. Mr. Gotch describes the evolution of

the dwelling-house from the tower or castle of the earliest days to the end of the Tudor period, and Mr. Greening Lamborn writes a chapter on ecclesiastical and on military building. It is instructive to have these major human activities thus brought into relation with the many other aspects of mediæval life here dealt with—war, education, costume, heraldry, shipping, town and country life, trade and commerce, the monks, friars, and secular clergy. The defect of most books on mediæval architecture is that the subject is so large that it has to be isolated from its context of the life of the people, though Professor Prior, in his last book ("Eight Chapters on Mediæval Art"), does attempt this linking up, with fruitful results. The book before us is particularly valuable as a reference book, inasmuch as further books on the various subjects are listed at the end of each chapter. It is very fully illustrated, but the leaded paper makes it heavy to hold.

English Industries of the Middle Ages. By L. F. SALZMAN. Oxford: Clarendon Press.

Mr. Salzman's book throws a number of interesting side-lights on building practice. Thus we learn that even as early as Wyclif masons were found adopting a policy of *ca'canny*, for which he rebukes them; and it lends its authority to the view which has been increasingly held since the study of mediæval remains and documents has taken the place of *a priori* deductions from Victorian postulates, that walls both of churches and houses were usually plastered, and either whitewashed or painted with figure-subjects or stencilled patterns, and even made to look like masonry or marbled. Even graining wood seems to



A MODERN ESSEX INN, DESIGNED BY BASIL OLIVER.

(From "The Smaller House.")

have been resorted to occasionally. It is also interesting to read that Henry VI in 1449 writes that the art of staining glass had never been used in England, so that the king had to import John Utyman from Flanders for his work at Eton and King's. Presumably it is only a particular method of colouring glass that is here alluded to. Nor is it only since the industrial age that we have suffered from coal-smoke, for we learn that Queen Eleanor in 1257 was driven from Nottingham Castle by the unpleasant fumes of the sea-coal used in the busy town below. All of which makes our remoter ancestors less unfamiliar to ourselves.

Memories of Travel.

Memories of Travel. By SIR THOMAS GRAHAM JACKSON, Bart., R.A.
Cambridge: University Press, 1924. 10s. 6d.

Sir Thomas Jackson, looking back on sixty years of travel, finds that they were mostly good, and persuades his readers to share his enthusiasm. His first visit to Italy was in 1864, and he recalls the Venice where the Austrian band played nightly in a piazza deserted by every Italian; the France of the days before 1870, markedly more lighthearted to his mind than she has ever been since. He lingers fondly over the time when "abroad" was really foreign, and when all who could not, like Ruskin, afford the luxury of a private carriage, must rely, except on the few main lines, upon the diligence.

"Well do I remember those dusty, shabby, ponderous vehicles on which one had to depend, in my youthful days, with their *intérieur, coupé*, and *banquette*, their great leathern curtains, their piles of luggage on the top, and their punchy, squealing grey horses, with great cushions of indigo-blue wool on their collars."

So, in Doyle's delightful Odyssey of Early Victorian travel, fared Brown, Jones, and Robinson, whose adventures have coloured the pictures which generations of English children have formed of the mysterious charms of the Continent; indeed, one likes to fancy that Sir Thomas, in his early wanderings, may have happened upon those very heroes, pursy citizens in later middle life, come to renew the sensations of their youth among the motley crowd on a Rhine steamer, or to quote Byron and Rogers, as he himself is not afraid of doing, under a vine arbour in Northern Italy.

He travels for architecture, but not for that alone, showing himself a lover of children, of music, of landscape, and of human oddity. He has visited Assisi at the Festa of St. Francis, has been cooped up in Cortina by raging torrents and barely escaped into Italy over roads made next to impassable by the *débris* of the floods, has seen howling dervishes at Serajevo, and penetrated the seraglio at Constantinople during the early *régime* of the Young Turks. As everybody knows, he was the first to reveal the architectural glories of Dalmatia to the world at large. At least one of his readers has owed him gratitude during nearly thirty years for ten days of unforgettable memory spent between Venice and Athens on that fascinating coast, and although this volume deals but lightly with the subject, it is enough to renew that reader's gratitude.

Sir Thomas Jackson recounts his experiences with the fire of youth. Where he handles architecture, it is with a practised touch; in a few sentences he brings before us the Grande Chartreuse, S. Francesco at Assisi, the vanished churches of Salonica, Sta. Sophia. But this is only the by-play of his book. His real object is the propaganda of travel, which he urges so infectiously that few can read him without longing to pack a suitcase and be off across the Channel.

HENRY M. FLETCHER.

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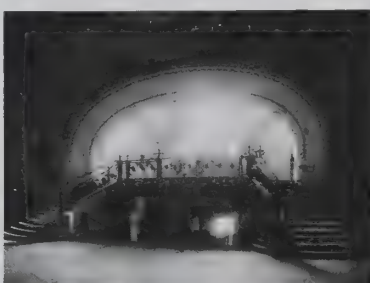
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Eighteenth-Century Bristol.

The Eighteenth-Century Architecture of Bristol. By C. F. W. DENING, F.R.I.B.A., R.W.A. J. W. Arrowsmith, Ltd., Quay Street, Bristol. London: 6 Upper Bedford Place.

Sir Laurence Weaver in the preface to this book, pays graceful tribute to Mr. Denning for the conscientious and painstaking labour of collecting information and illustrations of Bristol eighteenth-century architecture. He points out that this handsome volume is in itself some protection to Bristol's Georgian buildings. Mr. Denning has made the most of his material. He devotes a chapter to the study of architecture, and another to its evolution, making it easy for the amateur to get eighteenth-century building into its proper place in relation to the subject as a whole.

It is much to be hoped that such a work as this will save the city from making the mistake so common throughout the country of discovering too late the historic and æsthetic value of quiet dignified streets of houses such as those in Downing Parade, Queen Square, and Orchard Street, and such fine old buildings as the old city library in King Street. The flavour and value of these buildings is generally noted after they have fallen into the hands of the housebreakers, when it is too late to save them, and Mr. Denning has done good service to the city in calling attention to them now. Bristol is none too rich in old buildings of this period. Indeed, the only fault to be found with Mr. Denning's book is that it does not contain more fine architecture. Bristol produced no Wood, but a number of less known and competent designers, such as John Strachan and William Halfpenny. Vanbrugh left his mark and made his influence felt at Kings Weston, and the traditional methods of the time were worthily practised by men of whom all record but that of their work has vanished. It is these quiet, unpretentious houses of the eighteenth century, distinguished and graceful, that should be valued for themselves and for the history they record; it is for architects to-day to solve the more complex problems of the twentieth century with equal felicity. Mr. Denning's work has evidently been a labour of love, and he is to be congratulated on having successfully carried it through.

W. CURTIS GREEN.

Books of the Month.

ENGLISH HOMES. Period II. Vol. I. Early Tudor, 1485-1558. By H. AVRAY TIPPING. London: Country Life. £3 3s. net.
EARLY CONNECTICUT ARCHITECTURE. Measured Drawings and Photographs. By J. FREDERICK KELLY. New York: William Helburn, 418 Madison Avenue. \$10.00.
DESIGN IN MODERN INDUSTRY. The Year-Book of the Design and Industries Association, 1923-24. London: Ernest Benn, Ltd. 18s. net.

Notice to American Readers.

The following letter has been received from a well-known architect in New York:—

"I believe that you would be rendering the architectural profession a service in broadcasting through the medium of your publication an article, with sufficient prominence so as to attract the attention of people looking over the magazine, on the activities of fraudulent book-agents.

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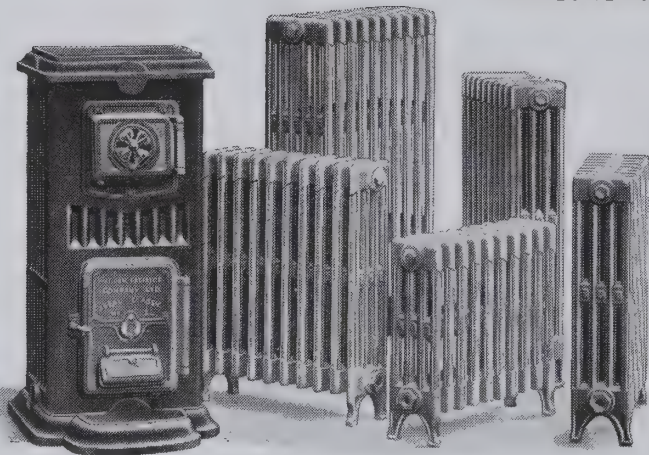
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"He has reaped his harvest in this section of the state, and your publication can make his activities known so that he may possibly be apprehended in some other locality, and the profession as a whole be on its guard against him and similar agents."

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Architectural Drawings.

The collection of architectural perspectives of the last hundred years on show at the Architectural Association in Bedford Square, gave a comprehensive view of the changes in style since 1820. The drawings of Pugin, Street, and Waterhouse, reflected the mechanical and restless character of the Gothic revival, which wears a very mid-Victorian air to our eyes. One wonders whether our drawings will appear so absurd to the next generation, but it must not be forgotten that the true spirits of the movement were men like Norman Shaw, Philip Webb, Lethaby, and Sedding, who were not represented.

The middle-period drawings of Sir Ernest George and Sir Reginald Blomfield were a pleasant contrast to the earlier work, and as these architects invariably drew their own perspectives their drawings had a freedom and expressiveness lacking in the "drawings to order."

Recent draughtsmen, such as Rickards, Gascoyne, Horsnell, and Curtis Green, were well represented, and showed how well the use of water-colour was understood in the work of the last two decades. The drawings of Walcot and Hepworth, on the other hand, charming and suggestive as they were, seemed to have lost the sense of form, which is necessary in an architectural drawing.

Mr. Tait's charcoal drawing of Adelaide House was extremely clever, but generally the black and white was not the strong side of the show, and it is unfortunate that there were no examples of such draughtsmen as Beresford Pite and Gerald Horsley.

The Great Pyramid.

The letter from Mr. Wayman Dixon, published in "The Times" of January 10, has aroused considerable interest and some newspaper discussion in Cairo in regard to the further investigation of the Great Pyramid, which Mr. Dixon recommends. The "Siassa" urges that some wealthy Egyptian should supply the comparatively small sum necessary for the preliminary researches, so avoiding, in this instance at least, the reproach that the only people sufficiently interested in Egyptology to finance the work

are foreigners. The same view was expressed by Ahmed Pasha Zaki, a well-known Arabic scholar, in a paper "Is there a Canal under the Great Pyramid?" which he read at a session of the Egyptian Institute.

Zaki Pasha paid a tribute to the work of the late Lord Carnarvon, and expressed the hope that there might soon be found among the inhabitants of Egypt one who would display as great an interest in the country's archaeological treasures as that of the distinguished Englishman who had spent so much time and money in the Valley of the Kings before being rewarded by the discovery of the tomb of Tutankhamen.

As to the possibility of the existence of a canal under the Great Pyramid, Zaki Pasha said that, since reading Mr. Dixon's letter in "The Times," he had consulted a number of old Arabic works, notably those of Ibn Fadl Allah, Nuairy, and Makrisi, in which he had found abundant references, not to a canal under the Pyramid of Cheops, but to the supposed existence of other subterranean waterways, at Jebeil, in Syria, and at Qais (Beni-Mazar Province), Behnesa, and Ashmunein, in Upper Egypt. He considered that the repeated references to these canals by Arab historians established a presumption of their having existed and, if this were so, it would lend colour to the theory of the presence of a similar canal under the Great Pyramid.

As a result of the discussion which followed the reading of the paper, the Egyptian Institute decided to make an appeal to the Egyptian public for funds with which to carry out the borings recommended by Mr. Dixon. It is understood that, if the money needed is forthcoming, Mr. Dixon will be approached with a view to his undertaking or advising on the work.

Mr. Wayman Dixon, the engineer who dug up Cleopatra's Needle in 1877 and built the iron cylinder around it and fitted it for its voyage to England, in his letter to "The Times" referred to the story in Herodotus of a subterranean chamber in the hill on which the Great Pyramid stands, and to the channel from the Nile, which flowed through "an artificial aqueduct round an island within which the body of Cheops is laid." Mr. Dixon also referred to discoveries he had himself made in the Great Pyramid, and suggested that further investigations should be carried out.

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Paycocke's House.

Paycocke's House in Coggeshall, Essex, which (as announced in "The Times") has been handed over to the National Trust by Mr. Noel Buxton, M.P., is perhaps the chief treasure of a district rich in its kind. Essex may be the Cinderella of counties—at any rate, of counties within a wide radius of London—but its lovers swear by its homely beauty, its unpolluted rural charm, its many relics of the England that was. Such a relic is Paycocke's House.

The very name, says a "Times" correspondent, takes us back to the distant past, since Paycocke is nothing but Peacock written in accordance with the old pronunciation; and though the house is to-day remote from the traffic and busier affairs of men, it is not, and never has been, a "country seat." Built about 1500 by a prosperous butcher-grazier named John Paycocke or Peacock, it was occupied by three generations of his descendants, and afterwards passed into the possession of the Buxton family, who were allied by marriage with the Paycockes. A Buxton sold it in the middle of the eighteenth century, but in 1904 another Buxton bought it back, had it put into proper condition, and now, in 1924, bestows it on the nation.

The surmise of antiquaries is that John Paycocke built the house for his son Thomas and the bride of Thomas, Margaret Horrold. Thomas Paycocke was a clothier who thrived exceedingly in the times when Essex became rich and famous for the making and selling of cloth. His abode still bears the merchant's mark or badge, with the initials "T.P." He was decidedly the owner. You cannot forget him within the walls of which he was evidently proud. But not entirely hidden away among the elaborate oak carving are the other initials, "M.P.," for Margaret Paycocke, which suggest that the merchant's wife was no cipher in the beautiful home that had been made for her.

Nor were the children forgotten in the decorations. If not devised expressly for them, the queer little animals shown in the

oak of more than one of the rooms must have been fascinating to a nursery. There are all manner of them, and they seem to be up to all manner of tricks. Somehow, even now, they add to the homeliness of the place. When it was in its workaday glory it could hardly help being the jolliest of places to live in for young and active folk. Very likely in the house itself there were looms; and certainly round and about was much occupation with the business of taking and bringing, collecting and accounting—of sixteenth-century "commercial organization," in fact.

To such an extent was it a business house that from time to time changes were made in it to meet, no doubt, "the growing demands on our resources." They were, judged by the standard of the age, "extensive additions and alterations." Of the two wings at the back, one may have been part of the original plan, but the other is attributed to the late-sixteenth century, and this has a seventeenth-century extension. But in our present century all evidences of enterprise have lost their rawness, and the back of the house looks in quiet contentment on to the garden, as though nothing had ever happened there more stirring than the growth of flowers and the flitting of birds.

Like the Shakespeare house at Stratford, with which, to give a rough idea of its character and situation, Paycocke's may be compared, the front is set sturdily on the street—on the south side of West Street, Coggeshall. But Paycocke's is a handsomer house than that in which Shakespeare was born, even as John Paycocke seems to have found in the same trade more wealth than fell to Shakespeare's father. Tiled roofs cover the timber and plaster. The upper of the two stories projects over the lower, and has a moulded and carved fascia, most varied in design, mingling foliage ornament with small heads and figures. One of the Paycockes—whether John the builder or Thomas the first owner—knew well how to beautify a home, both inside and outside; and, it may be added, the last Buxton to whom the house belonged has known equally well how to preserve this seemly heritage of two English families.

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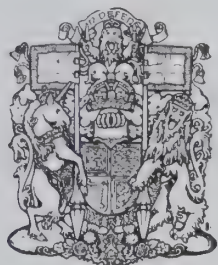
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The Birmingham Advisory Art Committee.

We have received a copy of the Report of the Birmingham Advisory Art Committee for the year ending December 21, 1923.

The recent formation of a National Fine Arts Commission gives an added interest to Birmingham's lead in this very difficult but highly important movement towards greater amenity; and this report—which is rather notable as the first such report to be produced in England or the Empire—gives a far better record than was established by any of the American Commissions (upon which it is modelled) during their first years.

The report would, of course, be more convincing if it were possible to describe what improvements have been made through its agency, but the constitution of the committee, and the nature of the work itself, sufficiently explain why this cannot be made known. As the report indicates, however, the committee have every reason to be gratified with the success of the work done.

Town-Planning Conference and Exhibition.

In connection with the Department of Town Planning at University College, a Town-planning Conference and Exhibition will be held in the Bartlett School of Architecture from March 31 to April 5.

The exhibition will be open all day, and the sessions of the conference will take place in the evenings.

The programme will include addresses by Dr. Raymond Unwin, Mr. G. I. Pepler, Dr. I. G. Gibbon, and Mr. George Topham Forrest. The exhibition will include the work of past and present students of the department, and models and plans illustrating recent improvements and proposals relating to the planning of Greater London.

Applications for descriptive programme, and for tickets of admission, should be sent to the secretary, University College, London.

An Abomination of Ugliness.

"C.C.B.M.G." (Charing Cross Bridge Must Go), declared Mr. Paul Waterhouse, past president, in a lively address to the Royal Institute of British Architects, at Burlington House last month, advocating the project for a new bridge at Charing Cross and the transference of the railway station to the Surrey side of the river. If the owners of that bridge wished to perpetuate London's interest in its removal, he continued, they had nothing to do but to continue keeping the bridge itself alive, for it would continue to plead, as nothing else could plead, for its own abolition. Only one bribe would induce him to acquiesce in the continuance of the present bridge—if by some wizardry we could have back old London Bridge with the houses on it, he would at that price reconcile himself to the prolonged existence of the unholy thing.

Why, he asked, should there be a railway station at Charing Cross? The distance at which Euston, King's Cross, and other termini stood from London's centre was the right distance, and no useful purpose was served by giving either the Continental visitor or the "magnates from Surrey" a means of central access which was denied to West Countrymen or Scots.

The existing bridge had to go because it was an abomination of ugliness standing commandingly in the spot which was London's great opportunity for beauty on a grand scale. A new bridge must take its place because one was needed at that point, not only for foot traffic, but for wheeled traffic. The present necessity for this was as nothing to that which the future would demand. The abolition of railway traffic across the river at that point would not only simplify the problem of making the new bridge a thing of beauty, but would release a large amount of Middlesex land, which could be profitably and beautifully used for new streets and new buildings. As to the St. Paul's Bridge project, he said, it would be a calamity were money to be poured out on an unwanted enterprise.

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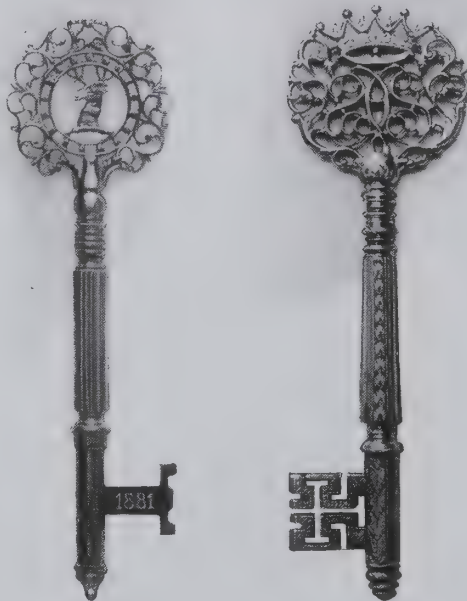
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The Master Key on left hand was made for Captain Townsend, of Caldecote Hall, Nuneaton, and is designed in a similar character to the old Key.

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Overhead Street Crossings.

There have been many suggestions made in recent years for dealing with London's traffic problem, but up to the present nothing of a practical character has been accomplished. The traffic congestion goes on increasing, and, with the ever-growing use of motor vehicles, the problem of movement in London streets will rapidly become more serious unless it is dealt with promptly. So long as lines of traffic cross on the same level, there is bound to be congestion, and the only way to avoid it is to get the streams of traffic on to different levels.

There is now a possibility that steps may be taken to test the principle of relieving the congestion at cross-roads by elevated crossings. It is stated that the London County Council, the Westminster City Council, and the St. Marylebone Borough Council have been approached on the matter. An interesting suggestion and offer has been made to these authorities by Sir Alfred Yarrow, who has given a great deal of time to the traffic problem, and who has produced a model of an elevated crossing, which will be placed before the authorities.

The suggestion is accompanied by a generous offer. Recognizing the need for haste, Sir Alfred Yarrow suggests that a test be made without delay in order that opinion may be formed as to the practicability of the scheme, and to this end he is prepared, at his own expense, and subject to the details being acceptable to both parties, to erect at a selected place where cross-roads cause considerable congestion, an elevated crossing which shall have a width suitable for two lines of vehicles. The only conditions he makes are these: That the scheme remains in operation for two years, so that a correct estimate of its efficiency can be formed. If, at the end of that period, the authorities decide that it shall remain, or if the principle is adopted elsewhere, he shall be reimbursed for the expenditure he has incurred. If, on the other hand, the plan is not deemed successful, Sir Alfred Yarrow will pay for pulling down the erection and restore the road to its original condition.

It has been suggested that the point where Regent Street and Oxford Street intersect one another would be a suitable place for the construction of an elevated crossing. The existence of such a

crossing would permit the main traffic in a direct line along both roads to proceed unhampered, and those vehicles which required to turn from one road to the other could proceed by the sides of the bridge of the elevated crossing and filter into the main traffic in the usual way.

The St. Marylebone Borough Council have appointed a special sub-committee to consider the suggestion and offer and to confer with the London County Council and the Westminster City Council on the matter. The London County Council have referred Sir Alfred Yarrow's offer to the Improvements Committee of the Council.

Effect on Frontage Rights.

"The Times" estate-market correspondent says: "A question of serious importance to the occupiers and owners of premises may be presented if 'overhead traffic crossings' are constructed. An examination of the sketch and particulars of the scheme make it evident that there would be an impairment of the frontage rights of premises at points where such crossings were constructed.

"The crossing, according to the outlines of the proposal already published, would be at a distance of some feet from the kerb on either side of the road, but it must shut out the view of the shops from the opposite side of the road; it might conceivably reduce the amount of light of premises abutting on the crossings; and it would undoubtedly tend to a denser stream of vehicular traffic close to the kerbs, so making the pavements of less value as points from which comfortably to study window displays. Less directly, but perhaps not negligibly, the suggested crossings might depreciate property, by making the points at which they are constructed disagreeable to pedestrians, partly, it may be, owing to the noise and vibration that they might cause. From the standpoint of the owner and tenant of shops the proposals will need careful consideration.

"There have been instances in the past where substantial compensation has been claimed in respect of the injury to property interests arising from very slight alterations of the contour of public streets. The point has not been raised yet, and it behoves

(Continued on p. 1.)

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THE CONSIDERATION OF STYLE

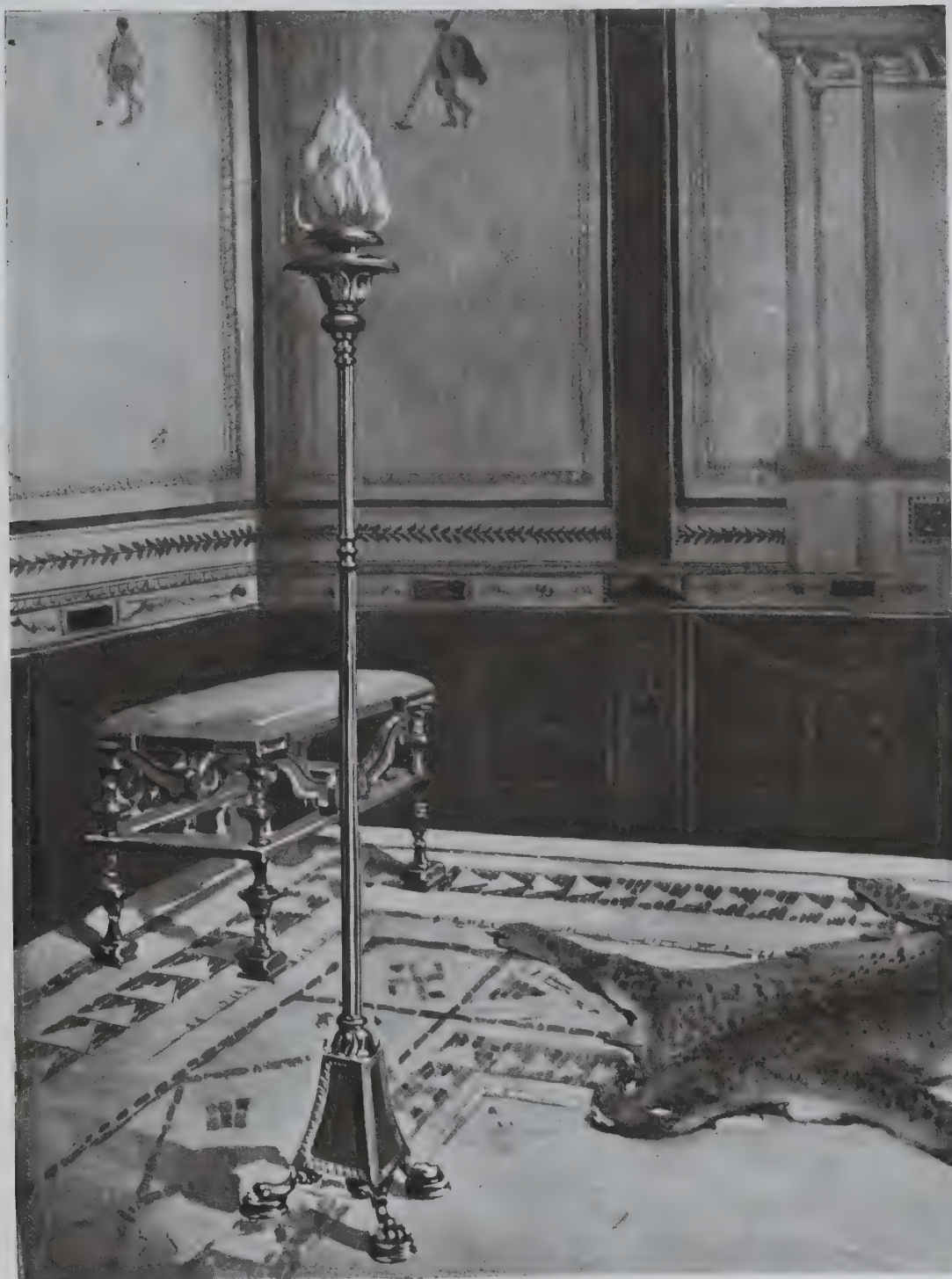


Plate III

March 1924

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those who have spent enormous sums in new buildings, at Oxford Circus and elsewhere, to go into the matter very thoroughly.

"It was partly because of the disturbance of frontage rights that earlier schemes, which were, generally speaking, for tunnelled crossings, met with much opposition. The objections to a raised viaduct in the centre of a street may not be so great as in the case of a sunken crossing, which involves very much interference with frontages, but they are of importance and deserve the fullest consideration.

"The unimpaired use of the whole of the shopfront is vitally necessary at such places as Oxford Street. An innovation like the overhead crossings might possibly make those points unpopular among the window-gazing public, and what that might mean to the shopkeepers can be inferred by anyone who will take the trouble to observe how much the window displays have to do with the success of West End businesses."

Our Disappearing Art Galleries.

The scheme to establish a series of art exhibition galleries and studios where the small but famous Chenil Gallery stands in King's Road, Chelsea, seems now on a fair way to fulfilment. It is interesting to see such an effort, for in the last twenty years the art galleries of London have decreased by half, and there seems little possibility of the establishment of an exhibition gallery of any size in the region of Bond Street, which for a century has been the exhibiting centre of London.

Last year saw the closing of the Grosvenor Gallery, which had been for some years the home of several exhibiting societies, and latterly of many one-man shows and general exhibitions. The Grafton Gallery in Grafton Street, where the International Society and the National Portrait Society held their shows, is now the home of a dancing club. The New Gallery in Regent Street, which once was almost a rival of the Royal Academy, where Havard Thomas's "Lycidas" was shown after it had been rejected at the Academy, where G. F. Watts preferred to show his best works, and where many of Sargent's most important portraits were shown, went over to the "pictures" in its more popular interpretation long before the war.

Many of the famous Bond Street dealers' galleries, notably

Messrs. Dowdeswell's and the Doré Gallery, have turned to other uses. The Dudley Gallery in the Egyptian Hall, where the New English Art Club held its famous early shows, disappeared long ago.

There remain now only three galleries belonging to art societies available for hire for exhibitions—the Royal British Artists in Suffolk Street, the Old Water Colour Society in Pall Mall East, and the Royal Institute of Painters in Water Colour over the Prince's Restaurant. The first is not quite in a secured position, as its lease will soon fall in, and the last is in a building which is understood to have changed hands.

There is certainly room for the extension of the present exhibiting ground, and if the Bond Street region is too precious for the exhibition of pictures at popular modern prices, Chelsea ought to come into its own. It is still the region of artists and ought to be the hunting-ground of collectors. There can be no doubt that London is ripe for a new art gallery, and if Bond Street and Piccadilly are impossible, Chelsea clearly comes next.

The Rome Scholarships.

The Faculties of Art of the British School at Rome have selected the following candidates to compete in the Final Competitions for the Rome Scholarships of 1924.

Architecture: C. T. Bloodworth, University of Liverpool; D. L. Bridgwater, University of Liverpool; Donald Brooke, University of Liverpool; J. H. L. Owen, University of Liverpool; Elsie Rogers, University of Manchester; H. S. Silcock, University of Liverpool; M. A. Sisson, University of London; Herbert Thearle, University of Liverpool; Francis X. Velarde, University of Liverpool.

Sculpture: J. Barbara Hepworth, Royal College of Art; Pamela V. Harris, Mr. C. S. Jagger's Studio; Emile Jacot, Slade School; John R. Skeaping, Royal Academy Schools.

Decorative Painting: Henry M. Carr, Royal College of Art; Barbara Cayley-Robinson, Royal Academy Schools; Robert Lyon, Royal College of Art; John E. Nicholls, Royal College of Art.

Engraving: Edward B. Hoyton, Goldsmiths' College; W. E. C. Morgan, Slade School; Edward C. Prust, Slade School; G. V. Sutherland, Goldsmiths' College.

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TRADE AND CRAFT.

The North Wales Memorial, Bangor.

The general contractors were Messrs. J. Laing and Son, Ltd., of Liverpool; and the sub-contractors as follows: The Birmingham Guild, Ltd. (door furniture); Messrs. Cashmore, Bowman & Co., Ltd., Balham (stone carving); Messrs. Henry Hope and Sons, Ltd., Birmingham (heating, lighting, metal casements, and lead-work).

The oak panelling, bronze gates, and electric-light fittings were carried out by Messrs. H. H. Martyn & Co., Ltd., of Cheltenham.

The British Empire Exhibition.

In addition to the contract for the Australian pavilion, the contract for the entire roofing of the Canadian buildings at the Wembley Exhibition has been secured by the Ruberoid Co., Limited, Lincoln House, 296-302 High Holborn, W.C.2. The work includes the Canadian Government pavilion, designed by Mr. J. Oscar Turcotte; the Canadian National Railways building, by Mr. Eustace G. Bird, A.R.I.B.A.; and the building of the Canadian Pacific Railway, designed by Mr. A. H. Jones, a roof area of 12,000 sq. yds.

Radiators and Boilers.

Full particulars and illustrations of the most recent designs of Ideal radiators, boilers, and accessories are given in a new general catalogue which has just been issued by the National Radiator Company of Hull. Among the outstanding new specialities of the company are the classic radiators, the new types of towel rails, and the improved "Cookanheat," which combines the two duties of cooking and hot-water supply. The firm's Britannia boilers for water range in capacity from 280 sq. ft. to 8,210 sq. ft. of direct radiation, and the "H" series

water and steam boilers from 108,000 to over 1,500,000 B.T.U. Of particular interest to the architect are the "Classic" boilers. These serve both as a boiler and a radiator, and have been designed so that they can be erected in the hall or living-room. All the radiators and boilers are subjected to a hydraulic test pressure of 100 lb. per sq. in. Among the accessories which have been devised since the previous issue of the catalogue are the new drought alarm, damper and tank regulators, and the "Easy-clean" valve and union elbow.

Obituary.

Mr. George Hampton.

We regret to announce the death, last month, after a brief illness, of Mr. George Hampton, late chairman of Hampton and Sons, Ltd., Pall Mall East, S.W. Mr. George Hampton was a born captain of industry. Some fifty years ago he succeeded his father in the proprietorship of the business of Hampton and Sons. Under his control the growth and success of the business were continuous, and it was mainly due to his initiative, prescience, good judgment, and energy that Hampton and Sons, Ltd., attained its present world-wide reputation as one of the leading English furnishing houses and estate agents. Mr. Clarence Hampton succeeds his father as the head of the business.

UNIVERSITY OF LONDON: BARTLETT SCHOOL OF ARCHITECTURE.—THREE ANDREWS SCHOLARSHIPS, each of the value of £40 a year for three years, tenable in the Bartlett School of Architecture, will be competed for in May. Entry forms must be returned filled in not later than 7th April, 1924.

TWO BARTLETT EXHIBITIONS, each of the value of £40 a year for five years, or three years, according to the course, will be competed for in June. Entry forms must be received not later than 30th May, 1924. For full particulars apply to:—

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Plate I.

April 1924.

THE GATE OF ASSRYIA.
From a Painting by A. C. Conradé.

Bases of Criticism.

III.—Expression of Structure.

IF plan-expression is to be a matter of intention and choice, rather than a law from which there is no appeal, this is even more true of expression of structure. By this phrase it is generally meant that the method and material of construction should be obvious and emphasized.* Without this nothing can be right, it is said, while with honesty in this particular you cannot go far wrong. And yet we are always hoping for the removal of Charing Cross Bridge, a deplorably honest structure. That it happens to be unsafe is irrelevant. What we dislike is its appearance, not its insecurity—which is indeed the only thing about it we like. There is apparently a confusion of thought on this matter. In our valuation of mediæval architecture we have noted for ourselves, and again and again our fathers have told us, that in its most admired periods the design arises essentially and obviously out of the method and material of construction; the stone vaults of Chartres, for example, poised against their precipitous stone buttresses. Whence we have constructed a sort of syllogism :

Chartres is the finest of architecture.

The architecture of Chartres is simply and solely construction.

Therefore the finest architecture is simply and solely construction—

and (in parenthesis) the finer the construction the finer the architecture. Those who hold this view elaborate it further by explaining that what the old French builder was aiming at was a stone roof, the largest area of glass available, economy of material. Now these, the purely material problems, are more efficiently solved in St. George's, Windsor, where the buttresses are thinner and the windows larger. But they are unwilling to admit that St. George's, Windsor, is finer than Chartres. And of course they are right, but their argument has gone astray. Chartres is not finer because it is the more efficient solution of the constructional problem, but because it is the more imaginative. The great stepped counterforts of the one are architecture, the thin buttresses of the other are engineering.

This is not to say that architecture is extravagant engineering. Their aims are dissimilar. The architect has to solve a problem where efficiency of structure is only one of the elements. Mr. Lethaby himself will agree with this. He is sure it is true of great past architecture. If he preaches for our own generation that we must confine ourselves to efficient construction, and the rest will come, it is not because he does not believe there is anything more to come, but only that we are not yet capable of it. We need a

purging by the "pity and terror" of engineering. But the architect of Amiens Cathedral, for example, was not only concerned in the economical stone roofing of a congregation of worshippers. He was out, too, to make us want to shout, with William Morris, as we entered.

A great fog of confusion has grown up round this question of expression of structure. Even Wren's great dome, brooding over London, has been decried for its hidden brick cone and lead and timber covering. But Wren surely was aiming at just this imaginative idea of a great dome for the little London of his day to shelter beneath, as Montefiascone huddles below Sanmicheli's dome by the shores of the Lake of Bolsena. Here expression of construction would have been irrelevant, an impertinence. You might as soon ask to see the brain throbbing behind a great thinker's forehead.

There is indeed a world of difference between revelation of structure and expression of structure. The continental locomotive, with rods and pistons visibly working, reveals its structure more but expresses its structure less than a sheer high-shouldered English engine simmering impatiently at the head of the Scotch express. The Scaliger Bridge, leaping across the snow-green Adige at Verona, expresses its structure more than Charing Cross Bridge, which reveals its structure equally. The human body, with its hints of muscle and bone and sinew at nodal points, expresses its structure without revealing it.

When the appeal of a building or a part of its appeal arises out of its structural expression, as in much mediæval work, what has happened is not that construction is laid bare. Rather the builder has been fired by a structural motive and made of it something to appeal to the imagination, as a great vault, a great bridge, a sheer and craggy wall. But it is only when construction is thus significant that it will fire the builder to make the expression of it inform his work. It will be a deliberate choice. And where it is dull scissors-and-paste work, as is all steel-framing of modern urban buildings, he is not likely to find it significant or in its expression an imaginative appeal. Reinforced concrete, again, is at present too closely shackled by the timber form of the centering, which is the mother of its final shapes, to allow the architect much opportunity of moulding it in new and exciting forms.

He may thus express or try to express his construction if he feels it is the right thing to do. He will choose to do so, or not, on a deliberate view of all the elements of the programme. But in no case will expression be equivalent to revelation.

W. G. N.

* Professor Richardson, in two recent papers, takes "expression of structure" in a rather wider sense to include both expression of construction and expression of plan.

War Memorials in Provence

by Vernon Blake.

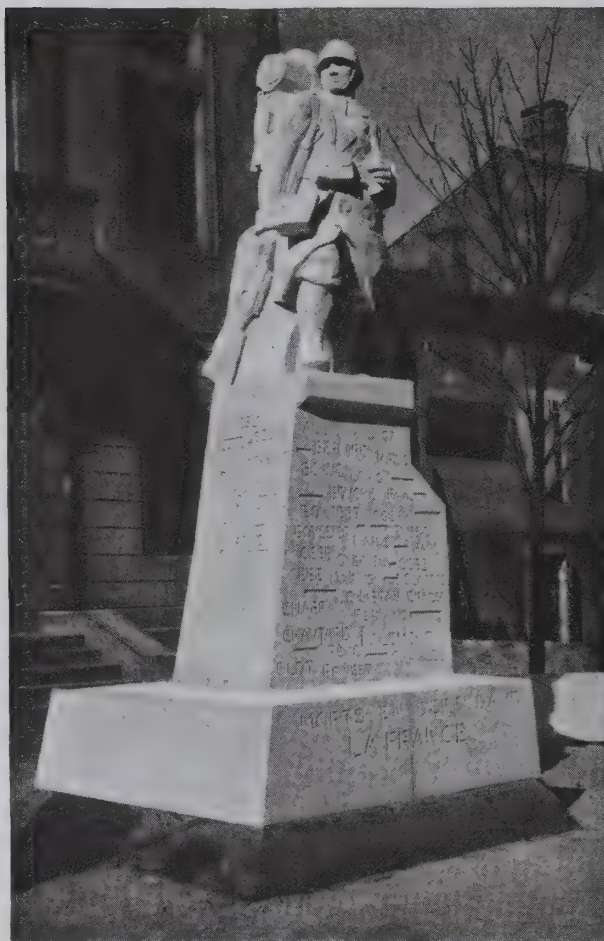
IF there be one factor more than another that has attended the birth of the myriad war memorials which have sprung up in Europe since the armistice, it is the limitations that have frequently been imposed upon the creators of them.

Not that this is an entirely new form of exasperation and the child of this particular age only, for was it not an economic reason which prevented the permanent casting in bronze of Leonardo's famous equestrian statue of his ducal patron at Milan? Yet competent observers deemed the original clay-model to be the forerunner of da Vinci's masterpiece.

Sculpture being expressible only in a three-dimensional content is obviously more governed than painting by such a geographical entity as situation—lay-out of surroundings, altitude, nature of neighbouring objects, and so on. Too often, indeed, are statues and monuments dumped down in positions that transform them into mere safety zones in dense traffic, or into stop-gaps to "balance" a public convenience or other "necessary" object of civic dignity.

The stringency of economic conditions during the post-war slump in trade militated against the carrying out of many war memorials on the scale their original designers conceived them. For an exact replica of, say, the Parthenon to a scale one-hundredth part of its actual size would assuredly not give the same æsthetic satisfaction as the original building produced. This important consideration of scale is too often lost sight of in criticisms of our war memorials, for the artist has frequently had to execute his design to a less scale than his first conception of it.

Again, everybody knows that the selection of a design is often in the hands of the local butcher, baker, and candlestick maker, who may be uncertain whether the word Art begins with a capital H. These worthy gentlemen, treading warily in the deep and safe ruts of tradition, patriotically call for the old and well-known tunes from the sculptural pipers. For a war memorial they usually demand the Angel of Peace or the Figure of Victory; but, of course, always decorously clothed and smoothly "finished." They expect obelisks and crosses of the standardized type, and take good care that they get them—except when a Lutyens arises to dam the flowing tide of atavism. They have been known to prefer the design of the local tombstone-maker



1. A WAR MEMORIAL, ST. SATURNIN-LÈZ-AVIGNON.

because its vulgar ornateness appealed more to their undeveloped taste than did the simple but more artistic conception of a true craftsman. But of such is the Kingdom of Art to-day.

While most of us are familiar with the numerous war memorials erected in England within recent years, many are not conversant with the *Monuments aux Morts* reared by the French. The accompanying illustrations are the work of an English sculptor, Vernon Blake, who has been long resident abroad. His name is familiar enough in France and Italy, for he went through the schools in Paris in his youth, and, after studying in Italy, Egypt, India, and the Far East, he returned to Europe, and was director of the British Academy at Rome for two years.

Having lived a longer period out of England than in it, Blake is thus mainly a product of French art, and is, consequently, less known in his native country than on the Continent. There is, however, a growing band here, in London and elsewhere, of sincere admirers of Blake's work—not a few of whom are themselves artists.

Blake's paintings are probably more familiar to Englishmen than his sculptural achievements, for he is not only a sculptor but also a painter. Moreover, he has written a certain treatise on the Relativity of Art which, in the light of Einstein's recent discoveries, is more illuminating than ever.

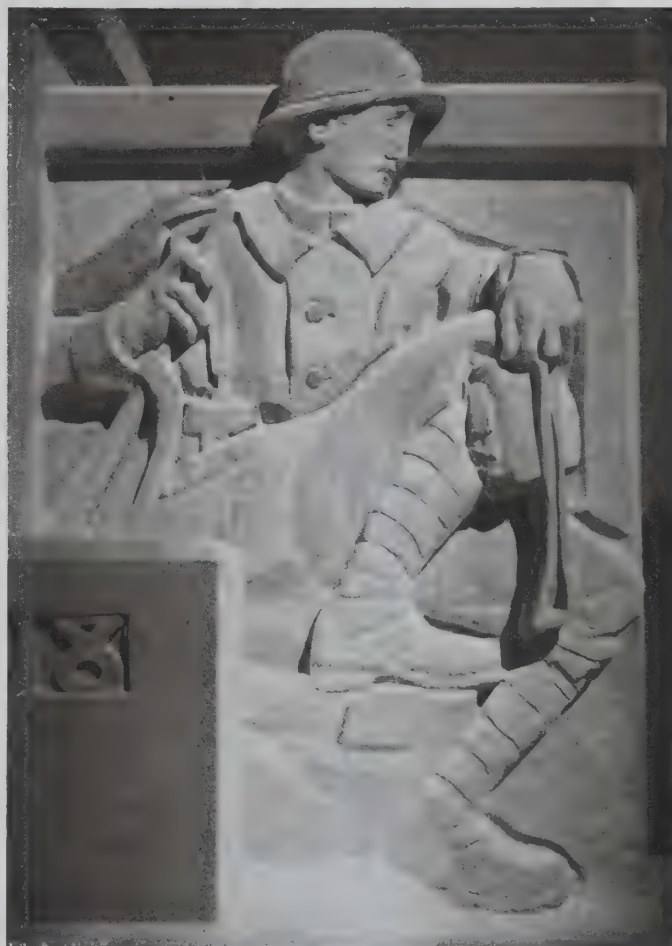
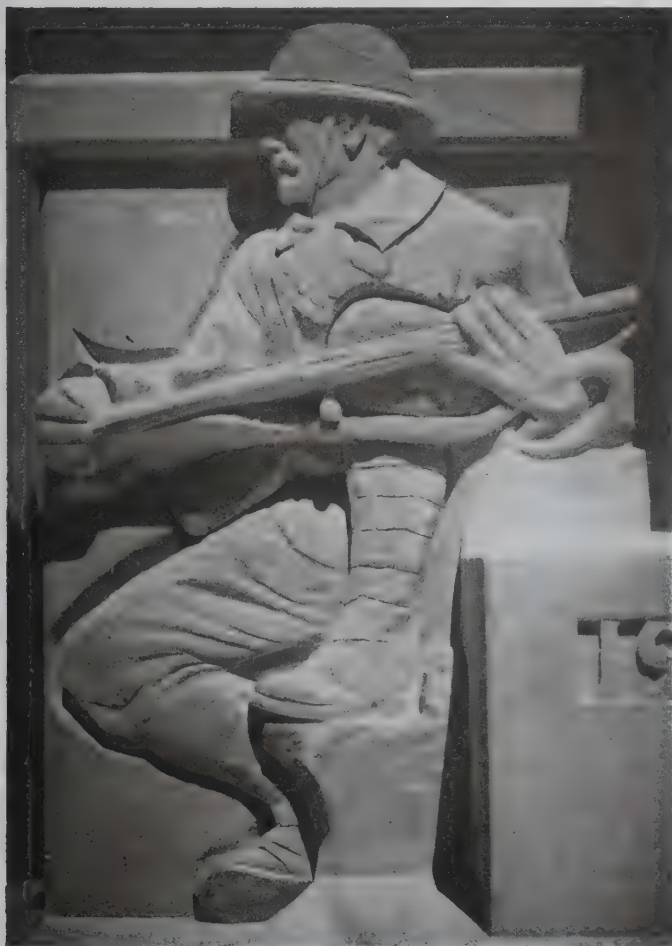
At this point the artist will probably reproach Blake for being scientific and philosophical, while the scientist may be tempted to dismiss him for being an artist. It is an accepted custom that the sculptor should stick to his chisel (did someone say "points"?) and the painter to his brush. When the chisel and the brush are handled equally skilfully by the same artist he is glibly labelled as being merely versatile, or as having that "fatal facility" of the amateur. But have Leonardo and Michelangelo and the rest of the many-sided giants of the Renaissance lived in vain for us moderns? Must human thought for ever be obliged to run in grooves widely separated by Chinese walls of mutual exclusiveness? Is it always wise to condemn the artist who is so versatile as to attempt the co-ordination of different manifestations of the mind of man, and to express himself in more than one medium?

The present writer has elsewhere tried to assay the value of Blake's colour-work in relation to modern art, and



2. MEMORIAL AT LE PLAN D'ORGON, BOUCHES-DU-RHÔNE.

All the monuments illustrated were cut direct out of the solid stone by the sculptor himself and a few masons working under him.



3. DETAILS OF THE TWO CORNER TREATMENTS OF THE MEMORIAL.



4. MEMORIAL AT EYRAGUES, BOUCHES-DU-RHÔNE.



5. MEMORIAL AT MAUSSANE, BOUCHES-DU-RHÔNE.

Gustave Kahn has also written in the *Mercure de France* the following appreciation of Blake's paintings: "Peut-être M. Vernon Blake donne-t-il le signal aux générations qui ont succédé à celles des premières périodes impressionnistes de fondre tous ces efforts dans une technique variée, éclectique et puisant à tous ces éléments en vue d'une réalisation intéressante."

Let us now attempt to formulate Blake's aims in sculpture, and to consider the war memorials executed by him in Provence, as illustrated in the accompanying photographs.

Postulating a fundamental relativity in Art, Blake assumes further that the success or otherwise of a work of art lies essentially in its internal relations. The basis of architecture and sculpture is rooted in the attainment of a stable equilibrium of mass, bounded by simple planes to give an effect of broad light and shade. This method is in opposition to that of Rodin, who sought directly a light and shade effect, instead of arranging planes in every direction, i.e., in the three dimensions, so as to produce a plastic equilibrium *which must give a satisfactory chiaroscuro, however lighted*. Rodin did feel, though confusedly, the necessity of simple bounding planes, as may be observed in *Le Penseur*.

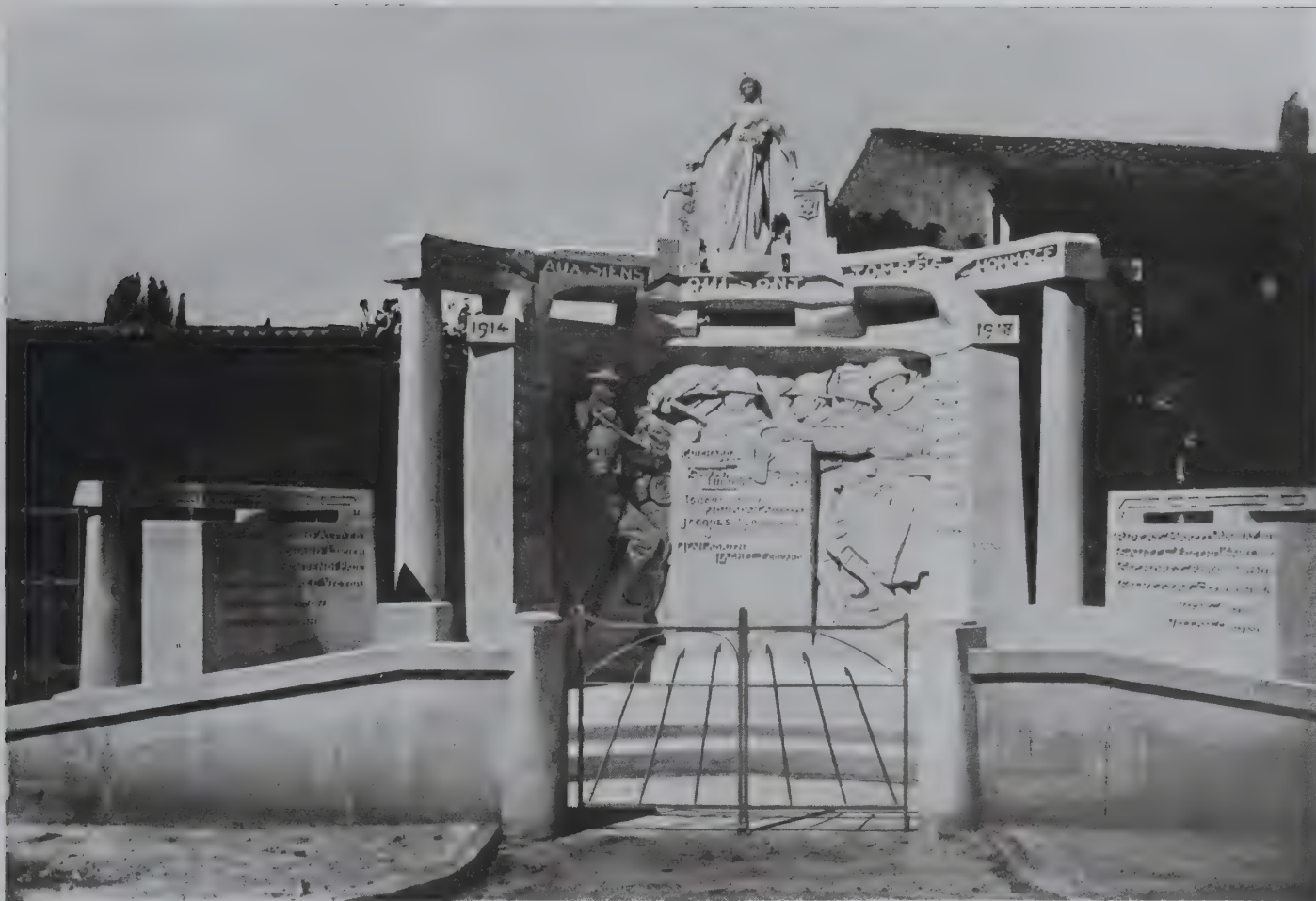
There should, moreover, be subservience of detail to the great planes of the *ensemble*, making the detail run over, so to say, the already established surfaces, as do the string courses on Florentine palace façades. The basic weakness of all flamboyant decadence is clearly visible where secondary movement breaks up the primary forms. As a corollary

to this proposition it may be mentioned that decorative painting should not "destroy" wall-surface by a too realistic depth of perspective.

The internal relations of a piece of sculpture, according to Blake, should be expressed in a summarized, "rapid" way in harmony with the particular epoch during which it is produced. For instance, the modern eye is accustomed to the simplified geometrical forms of the torpedo, the aeroplane, the motor car, and so on. Indeed, in these days of reinforced concrete the logical tendency would be to employ shapes easily moulded.

In order to harmonize the architectural setting with the sculpture itself these premises naturally lead to the suppression of "added" mouldings and such embellishments. Decoration thus arises from the cutting of one surface against another—as in the shaped blocks between the hemicycle and the crowning feature of the Lauris monument (Fig. 6). The decorative shapes of these blocks are *necessitated* by the junction between the surfaces of the two parts of the monument.

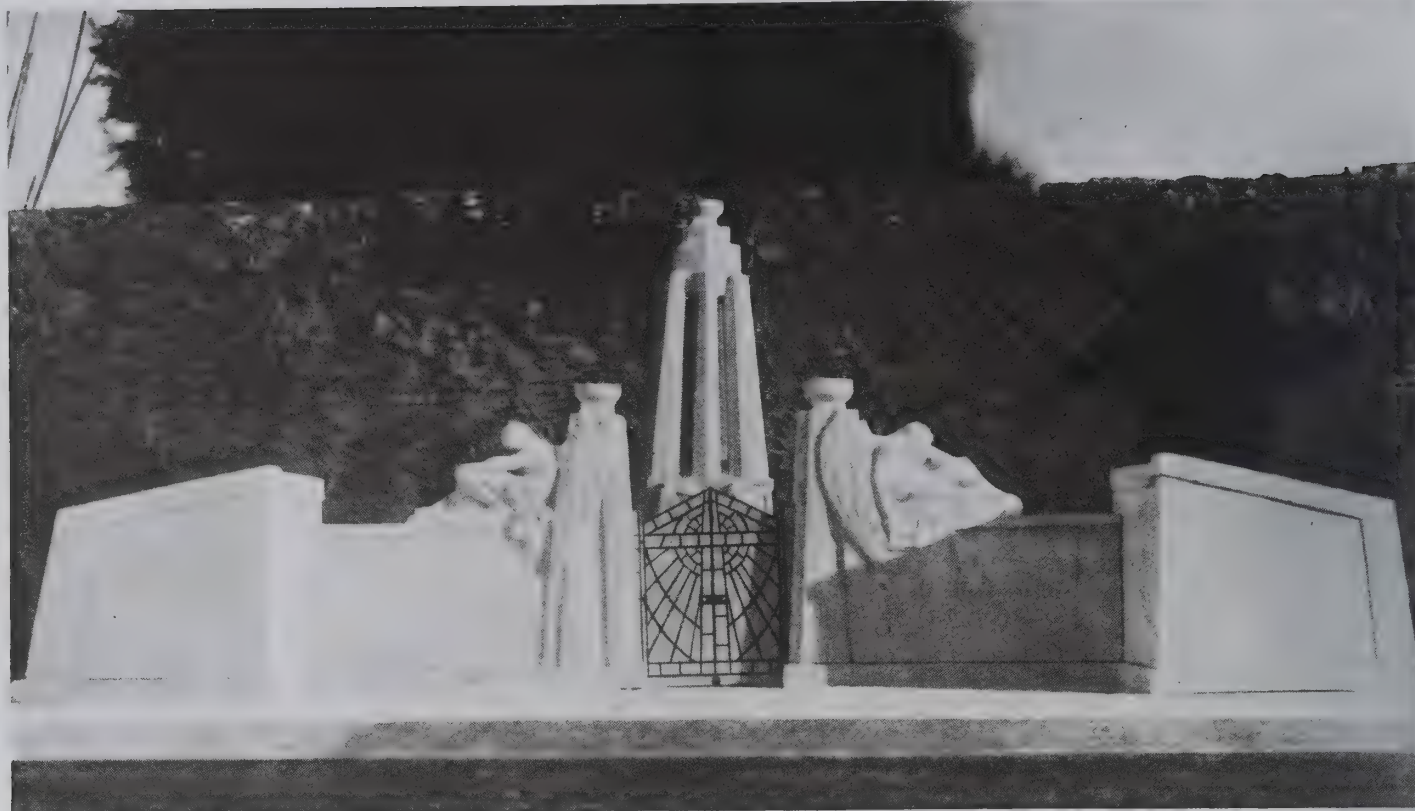
The "key" of form chosen for a monument, e.g., the oval and pentagon of the Eyragues design (Fig. 4), is analogous to the "key" of colour in, say, a Velasquez—black, yellow ochre, sienna; or in a late Turner—rose-madder, cadmium, cobalt. This "logical" unity satisfies the scientific spirit of the present age, which tends to unification (evolution, constitution of matter, etc.), though there is obviously a certain unity in all successful work—as in Gothic, for example.



6. THE WAR MEMORIAL, LAURIS-SUR-DURANCE, VAUCLUSE.



7. LAURIS-SUR-DURANCE, VAUCLUSE: A DETAIL OF THE STONE-CUTTING.



8. PROJECT FOR ENTRANCE TO A CEMETERY AT CHÂTEAU-RENARD, BOUCHES-DU-RHÔNE.

There should be, needless to add, harmony between the sculpture and the architecture of a monument. This may be secured by the continuation of plane, line, or mass from the base to the superstructure, e.g., in the St. Saturnin monument observe the plane of the base merging upwards into the "rifle" side of the figure (Fig. 1); or it may be obtained by counterbalancing the sculptural with the architectural masses, as in the Plan d'Orgon work (Fig. 2). The incongruity of treating the pedestal as a mere mantel-piece on which to place the alleged sculpture is a common method that cannot be too often ridiculed.

Unity may also be got by adopting a sculptural technique in harmony with the architectural technique—as in the Lauris monument, wherein there is a certain deliberate straightness of form and a squareness of cutting down to the background which is strictly in accord with the geometrical style of the architecture (Fig. 6).

A stone technique, it should be remarked, can be got only through direct cutting by the artist himself. It is impossible of attainment by second-hand methods—through clay and plaster and delegating a "pointer" to do the carving. For technique obviously is personal to the sculptor. Has a painter ever been known to permit another person to hold his brush—to paint by proxy? A technique of clay (Rodin's, for example) is not a technique of stone; nor a coarse or a soft stone that of marble; and bronze must be treated in a quite different technique from all of them. To observe this dissimilarity of technique it is necessary only to compare the *Theseus*—an original Greek marble, with the *Apoxyomenos*—an antique marble copy (in the Vatican) of a bronze original.

Greek art being based on a tendency towards the straight, and most European art having an Attic descent, it follows that Western art exhibits the free use of the straight, only modified by the curve. All decoration resolves itself into a problem of balance between straight and curve; and in Chinese art this is often done by *suggesting* the straight by

an equilibrium of curves. The Greek straight is obvious, and most of their curves are approaching the straight. It is always interesting to contrast the "roundness" of a Chinese curve with the "straightness" of a Greek one. In all the best European compositions there are many almost hidden straights; and in this connection it will be useful to study the accompanying reliefs of the Lauris production by Blake.

Attention may also be drawn to the "unequal balancing" of the Plan d'Orgon composition; for it is not strictly symmetrical, especially the decoration. Since the figure "moves" toward the left of the illustration, Blake has decentralized the architectural units to the right, under the feet, and thus restored the balance (Fig. 2).

The unsymmetrical shape of the St. Saturnin pedestal should be observed; for it has been conceived in so masterly a way that one is almost unaware of its unusual form. This memorial is perhaps the only one of the five here illustrated which has been executed on a scale commensurate with the sculptor's idea behind it (Fig. 1).

Columns should always reproduce the geometric data of an *ensemble*. Thus Lauris has an ovoidal base, a pentagonal top, a background of columns inclined forward, and the front vertical in harmony with the general movement of the whole monument. It should be remarked that the crowning figure on the Lauris is in bas-relief, and not *ronde-bosse*. Indeed, it is a low-relief almost without background; and, seen from the front, it is a particularly satisfying though daring piece of work.

The Lauris memorial was the last executed by Blake of the five illustrating this article. From the photographs it may be realized that the carving in front of the horse's head is the finest work done by him in all these five monuments now illustrated in England for the first time (Fig. 7). In it there are reminiscences of Egypt, India, and Greece, but all synthetized in a manner that is peculiarly of the twentieth century.

WILLIAM BELL.

Garden Design.

III.—The Treatment of Trees and Shrubs.

IN my last article the choice of a site and some of the limitations affecting the style of lay-out were considered. These included the position, area, aspect, and gradients of the property to be acquired, the style of the new homestead and its effect on the garden design, the position of the house in relation to the highway, the arrangement of the approaches, treatment of the front boundary, disposition of the various parts of the garden, and the cost of upkeep.

These points having been decided three others—equally important—call for immediate settlement; the seasons in which the gardens are to look their best, the arrangement of the levels, and the retention or the planting of trees and shrubs. All three are important factors in formulating the general scheme of the lay-out, as the whole of the planning will be affected by the position of the existing trees, while the various levels to be arranged will determine whether it is impossible to retain all or most of the standing timber, and the question of seasonal effects will influence the selection of new trees and shrubs.

It is often necessary to rush these decisions, as most of the planting of the larger specimens must, perforce, take place during the late autumn or winter when the sap is down, and it is important that a planting season should not be missed. Should it be, the main features of the garden will be a year longer in arriving at that stage when realization commences to take the place of hope and faith, those two virtues possessed in so full a measure by all garden lovers.

Well-grown trees are a great asset in the formation of a new garden, and they should be carefully preserved, unless they are so large that they take up too much room, cast so much shade that flower-growing is greatly handicapped, or are in such a position that the finest views are blocked out. For these reasons it sometimes proves better policy to remove some of them before the planting is begun than to leave them standing. It is useless making a feature of an old tree dying off at the top and obviously rotten at the heart; a composition built up on such foundations will suffer a rude shock when some sudden gale blows the tree down, and its fall may wreck the new planting just as it has become established, and utterly spoil all the carefully-thought-out garden pictures by leaving a great gap in them.

If it is the only tree on the site, it may possibly pay to nurse it with props and stays, thus keeping it standing without risk of such a catastrophe, for sufficient time to grow three others around it, the old tree being gradually cut back to give light and air to the new. An elm tree well



1. A TREE BY A HOUSE.

A study in effective contrast.
H. M. Fletcher, Architect.

past its prime should never be left: the branches fall without warning, even in calm weather. If it is essential to have a large tree where it stands, it is better to spend twenty pounds in having a well-grown young tree moved by an experienced nurseryman than to run such a risk, even though this may mean economizing elsewhere. Properly prepared for moving and carefully tended in the first two years, the new tree will soon fill the gap and grow more beautiful every year, while the old tree would gradually lose all its value through its increasing decay.

In arranging the planting attention should be directed to the following points, viz.: (1) the protection of the garden from the worst of the winds; (2) the provision of a certain amount of shade, without depriving the flower-beds of the sunlight—particularly morning sunshine—which they will need to show their full beauties; (3) the proper framing and emphasizing of any good

vistas or views there may be, such as that admirably illustrated in Fig. 2 (which includes growing out any ugly features in the landscape and ensuring privacy for the enjoyment of the garden); and (4) the division of the garden by avenues, belts or hedges, so that the whole may not be seen at a glance.

In selecting the trees, care should be exercised that a proper scale is struck. In a large place great groups of forest trees can be planted, but where the gardens are small these should be entirely excluded, as they will eventually have to be cut back and their appearance ruined, or be allowed gradually to overspread and destroy much of the smaller planting. Plenty of room is required for tree and shrub planting, and as most of the trees will only be four or five feet high when they arrive, it will be necessary to plant five or ten times as many as will eventually be allowed to remain. For this reason, three stages in the growth of the trees and shrubs should be borne in mind, i.e., the first four or five years, when they will have grown sufficiently to form a good shelter from the winds and the first thinning must take place; the second period, when the trees have established themselves and are growing at the rate of one or two feet a year to their full height; and the third, when they commence to crowd one another out.

For the first period, conifers, of the varieties that provide good shelter quickly—such as *Pinus Insignis*—should be planted among the other trees which have been set out to remain permanently: all these latter should be staked out first, and, if there is room, three of a kind planted together, the best being selected to grow on into a fine tree, the other two being removed to make room for it. This will avoid



2. A GARDEN AT BROADWAY HILL, DESIGNED BY E. GUY DAWBER.

Here a magnificent view is framed, not obscured, by the surrounding trees.

disappointment, as a certain number of the trees are sure to die or lose their leaders.

Between the best trees the secondary permanent planting should then be done with the varieties which will be relied on to give a good effect when the preliminary stage has been passed and the first thinning out has been done. These should be trees which, beautiful in themselves, either grow slowly by comparison with the main trees, which are to be left for always, or will not suffer in growth or beauty by being cut back to allow the latter to develop fully. For instance, if the kind of plane trees which do so well in London, or lime trees, are to form the main features in the planting, the principal ones having been put in, three, four, or six others could be planted six yards apart around the first; and as they grow the outer trees would be topped and cut back to allow the centre one to attain its full development.

It may be necessary entirely to plant out the north, north-east and north-west sides of the garden to exclude the cold winds, and a decision should be made as to whether the trees will look better in picturesque groups or if formal rows or avenues will give the best effects. Even where formality is not being aimed at, a certain accentuation will add to the effect. One of the loveliest reaches of the Thames derives its beauty from the hanging woods of Cliveden: if these are critically examined, it will be found that at every hundred yards or so groups of poplars tower above the general line of the tree tops and greatly add to the scale and perspective.

In the same way, in the New Forest, Douglas firs were

planted eighty yards apart along a straight length of the road between Brockenhurst and Beaulieu; these have been allowed to develop fully, the intervening trees being gradually cut away, and now they are a notable feature in this part of the Forest, making a pleasant contrast with the copses of oaks or Scotch firs, and the open moorland spaces which form the chief features of the landscapes there.

At Penshurst, the great lime avenue at the bottom of the formal garden is one of its chief glories. The visitor to Hampton Court cannot fail to be impressed by the effect produced by the magnificent double avenue of horse chestnuts planted to frame the main approach, while the great circus in the centre of its length, with its circular pond, adds to the scale and relieves the monotony: this impression is deepened when one stands in the centre of the terrace and sees the long water stretching away into the distance and the radiating avenues giving vistas through the great screen of lime trees which were planted to protect the gardens from the cold east winds. The view before they grew must have been dull and uninteresting over miles of flat meadows, but Le Notre, by his genius, inspired the designer, who transformed it into a series of memorable garden pictures.

Where it is only desired to screen off certain parts of the garden, the formal yew or box hedge has been rediscovered as the most beautiful of all the various ways of accomplishing this. *Thuya* is sometimes used in place of it, but is apt to die off and get ragged at the base and the damage is difficult to repair. As a background to show off the beauties

of a herbaceous border, the clipped yew hedge is probably without a rival, but like other good things its usefulness has limits, and it is better not to adopt it except for the parts of the garden near the house, where its formal lines will help to add scale and give dignity to the composition of which the house is the principal feature.

A small avenue can be very effectively employed for the more remote divisions in the garden. The weeping beech avenue, which Mr. Romaine-Walker planted in his garden at Mayfield, is an excellent example, and gives a value to the statuette which adds to its charm (Fig. 4). Weeping ashes or elms might be used in a similar manner, though the former was more often employed in Victorian gardens to make a feature on the lawn and form a rather unsatisfactory green arbour—unsatisfactory, because it is usually too small to sit under with comfort.

The *Araucaria* or Monkey-puzzler is another tree, generally despised on account of its misuse in suburban gardens, where it is never given a chance of growing properly, but the example shown from Rhinefield (Fig. 3) makes a most effective piece of planting, and by the use of Chinese stove lanterns placed in pairs between the clipped box-trees an unusual and somewhat eerie effect is produced, and one has visions of having been transported on a magic carpet to a land peopled by gnomes and goblins.

Flowering crabs, magnolias or catalpas might be used as good alternatives for such a small-scale avenue.

One of the great secrets—so often overlooked—is the use of a sufficient number of the same kind of tree or shrub to



4. A WEEPING BEECH AVENUE AT MAYFIELD.



3. CLIPPED BOX-TREES AND MONKEY-PUZZLERS.

A composition designed by W. H. Romaine-Walker.

produce a telling effect in the part of the garden being laid out, so that a certain character is impressed upon it—a character contrasting with other portions of the garden and, if possible, differing from what is being done elsewhere. So many people spoil their gardens by planting too many varieties of trees and plants in it: they may all be very beautiful in themselves, but the general effect and much of the detail is ruined by a surfeit of good things each of which competes with its neighbour for attention, thus destroying all sense of repose.

The above are the general principles which should underlie the arrangement of the tree planting, but it often happens that a large tree is growing close to the proposed site of the house. If this is south-east of the site, it should not be retained, as it will take away all the morning sunlight and make the rooms gloomy, but if the site can be altered to place it on the south-west side, the shade on hot summer afternoons will be most welcome, and its curving lines and contours will form a pleasing contrast to the architectural features, as may be seen in the illustrations of the houses at Cambridge and Rhinefield (Figs. 1 and 6).

The general principles having been settled, consideration should be given to the effect of the seasons upon the choice to be made of the trees to be planted.

If a house is to be lived in the year round, care should be taken to make the garden an attractive picture during the winter months, by a judicious blending of evergreen trees and shrubs and by the provision of compensation in other ways for the absence of the floral display which the other seasons give in such profusion.

Some houses are only occupied during the autumn and



5. A YEW-TREE AVENUE AT SUTTON PLACE.

The yews make a display during the winter, enhance the perspective of the avenue, and give scale to the house.

winter, while others are chiefly used during the spring and summer, and the selection of trees, shrubs and flowers will depend upon the season or seasons when the best effects are to be obtained.

The soil, climate and aspect will also have to be taken into account in making this choice, but even these points are a minor consideration compared with the question of seasons, which will often determine whether some types of gardening are worth doing at all on a particular site.

A rock garden looks its loveliest in the spring and early summer, a water garden in the late summer and autumn, when the herbaceous border is also at its best, but the first is not particularly attractive during the other half of the year and the other two are not worth doing at all if the garden will not be seen during their season.

For the winter, not only will such trees as the cedar, deodar, Douglas fir and other conifers give warmth and colour by their foliage, but others, for instance the silver and Scotch firs, have beautiful trunks and limbs; and yet others, such as the holly and winter strawberry trees, bear brilliant berries or fruits, and one variety of the last-named tree has cinnamon coloured shapely branches. Evergreen trees, if overdone, are apt to create an air of gloom, particularly in the winter. This may be banished by contrasting them with such of the deciduous trees as are noteworthy for the beauty of form or colour displayed by their bare trunks and branches. Of these, the beech and silver birch are possibly the most striking, although the oak, if allowed room to spread, gives a splendid appearance of sturdy strength.

The effect will be enhanced if contrast in form of growth, as well as in colour, is carefully considered. The Wellingtonia, sequoia or redwood and the silver fir are all the more effective if contrasted with the rounded forms of the evergreen oak, or the foliage of the cedar of Lebanon, with its strong horizontal lines. In the same way, the poplar seems never so beautiful as when seen towering above the elms, beeches, and willows in the Thames valley or East Anglia.

In many gardens there will not be room for the larger trees, and reliance should be placed on the smaller growing cypresses, Irish yew, juniper, holly, stone pine, Bhotan pine, the common laurel and English yew, both these last being allowed to grow freely into trees. All these may be contrasted with weeping beeches, elms or ashes, the silver

birch, mountain ash, copper beech, crab apple, flowering cherry, catalpa and magnolia, all deciduous trees, which in England do not grow the size of forest trees, or grow so slowly that they may be counted among this section. A selection of these will help to form a combination producing a fine effect not only in winter but in the other seasons as well, though the choice will be influenced considerably if an effect is wanted in the spring or in the autumn.

Of the shrubs, the dark green foliage of the rhododendrons, camellia, bay and phillyrea may be contrasted with the dark crimson branches of the dogwood, the cinnamon stems of the forsythia or the white branches of some of the new briars, or with some of the variegated shrubs such as the *euonymus*, *pittosporum bicolor*, or with the *laurustinus*, Chinese witch hazel, and the yellow jasmine, which flower in the winter. The silver cedars, eucalyptus, and other trees and shrubs which bear grey or blue-green leaves, will provide another note of colour.

With such a range of trees and shrubs, a start can be made towards forming a garden which will be good to look upon during the gloomy months of the year. (Fig. 5.)

For the foreground of the picture, the flower beds will look best if they are bordered with box or lavender and have some topiary specimens to give scale, the whole thus forming a pleasant pattern even though there is little or no floral display, while instead of clipped yew enclosing hedges, dwarf beeches trimmed close with their russet-coloured dead leaves (which cling to the twigs until pushed off by the new leaves in spring) will add yet another note of colour.

The leaves of several of the varieties of *Berberis* turn to brilliant scarlet or deep crimson during the cold weather, and



6. A CONTRAST OF TREE AND HOUSE.



7. A WATER-GARDEN.

Set off by a yew hedge and tree belt which frames a distant vista.

one—*Berberis Bealli*—bears deliciously scented flowers, has beautiful foliage and grows to a larger size bush than many of the others.

For the spring, the choice of trees and shrubs is much wider, as in addition to the foliage, which ranges from purple-bronze and gold through all shades of yellow and green to ash grey, there are the blossoms of all the trees and those of many a lovely flowering shrub to add to the colour palate; indeed, it is not so much a question of finding material as of rejecting that which will be out of harmony with the general scheme.

Many a garden is spoilt for lack of attention to this problem when the planting is started, and one sees flowering trees bearing strong pink or crimson blossoms, such as some of the varieties of the May tree, among laburnums or lilacs, or forming a background to beds of yellow wallflowers, while there are many other colour clashes which could easily be avoided by proper selection in laying out the planting.

Of the smaller flowering trees, the crab apple, plum, and thorn families make a great display, and some of them, such as *Prunus serrulata Veitchi* and *Pyrus Neidwitzkyana*, have copper-coloured or dark-bronze leaves, which will form a brilliant contrast to the delicate green foliage of the white lilac, the flowers of the deciduous magnolias, or the pink, red, and maroon flowers of one range of the rhododendrons. If red, orange, and yellow are desired, *Camellia japonica*, *Berberis stenophylla*, and *Forsythia suspensa* will make a brave show, and the azaleas will provide orange, gold, amber, flame colour, vermilion, and red of such strength and brilliancy that, if not given a separate corner of the garden, they will spoil the eye for enjoying all the beauties of the more modest colour-schemes.

The heaths are a very useful family of plants, as their flowering season ranges over most of the year, and the taller growing varieties, such as *Erica Mediterranea Hibernica* or *E. M. Alva*, develop into shrubs of considerable size.

For June, there are the Japanese flowering beech, broom, potentilla, robinia, syringa, and wistaria, as well as the bush roses, to name only a few.

July is the blooming season for the catalpa, cistus, locust tree, ligustrum, viburnum, veronica, and all the rambler roses. These last, grown up posts, over arches and walls, or climbing over an old tree, will form as important an accent as some of the finest shrubs.

For autumn effects, trees and shrubs with fine fruits or beautifully tinted leaves would be selected, though there is scarcely a month in which some tree or shrub is not in bloom. Many of the crabs and thorn trees have gorgeously coloured fruits, and can be relied on to carry on the interest when flowering trees and shrubs can no longer be relied on to take the principal parts in Nature's orchestra of colour. The leaves of most of the maples are particularly brilliant during the period of the falling of the leaf, and the dwarf Japanese maples could well replace the topiary specimens (except for winter effects) in a garden where objection is taken to the latter.

Thus, by taking thought at the commencement, a garden may be laid out which will the more nearly satisfy its owner, as it will appear at its best when he wishes it to, though no doubt he will tell his friends they ought to come a month earlier—or later—to see it at its finest, a little weakness which makes even great gardeners akin to mortals of commoner clay, who know not the perennial joys to be obtained from an interest in gardening.

GILBERT H. JENKINS.

Bush House, Aldwych, London.

Designed by Helmle and Corbett.

With Photographs by The Architectural Review.

AMERICA is pre-eminent in the matter of advertising, and few buildings in London have been advertised to the same extent or to more purpose than has Bush House; yet it is a significant thing, and one that might well be noted by the princes of commerce in this country, that there is no advertisement of any kind, not even the name, on this great building. The American business man knows what he is about when he chooses an architect who will produce fine architecture: it will not only be talked about, it will also engender deep and abiding respect for the sagacity and public spirit of himself and his business.

It is a little late in the day to write an account of Bush House, since it has been visited and written about by a great many architects. It is also a little premature to write of its place in London architecture. Opinions have been very freely expressed in its favour, equally strong views have been less freely expressed in condemnation of it. It has often been said that it is impossible for one architect to write of another architect's work during the latter's life-time, unless what he has to say is a tribute of admiration. To find fault with it effectively in the public press is, fortunately, impossible.

Bush House is interesting from many points of view. It is the most recent and the most prominent example of modern American architecture adapted to some extent to conditions in London. It is rumoured that another of the most valuable sites in London has been entrusted to an American firm of architects: the reason in this case is said to be that the firm in question will finance to some extent the building operations.

A great many English architects, particularly amongst the younger men, are impressed with American practice to-day: it is an extraordinarily interesting phenomenon. Bush House is an accessible and instructive product of the American school, and attracts or repels according to the mentality or prejudices of the student of architecture.

It would be a great mistake not to recognize it for what it is—a genuine, a friendly, and a courteous attempt on the part of a brother architect from the U.S.A. to bring an up-to-date building from the new world into harmony with famous buildings of the old. It is, of course, very much more than this, it is a serious contribution to the development of modern architecture. It is big in every way, and owing to its newness and to the fact that it is a fragment only, it is impossible to place it at present. In its unfinished state it reveals both too much and too little. How many people in passing realize that the great bare cliff-like flanks will be enclosed within the wings which it is to be hoped will soon spring from either side of the trunk now built. When this is done, and those cliffs are viewed only from their base, the impression will be quite other, they will in fact be right. When these wings are built, the great pediment on the Strand front will be more fitting than it is at present. Again, when

the wings are built and linked to the trunk, the arch and pediment to Kingsway will fall more into scale with their surroundings, though this front will get no more sunlight; this is unfortunate, as the forms adopted are peculiarly dependent upon the refining influences of sunlight and shadow. It is, of course, always a pity that unfinished work should be exhibited to any but the best informed and most sympathetic audience. The Kingsway front is a notable adventure. Mere size is but a material attribute of architecture, but it is under control one of the most impressive. This fragment is of great size. The elevation to Kingsway, approximately 80 ft. wide and 100 ft. high, forms the secondary entrance to the building. The granite bases of the columns flanking the entrance doors measure over 7 ft. 6 in. in diameter, and the abacus of the capitals is 11 ft. across the diagonal. The scale is larger than anything we are accustomed to in this country; it is an attempt to close a vista with a centre piece in scale with the whole street, showing a praiseworthy sense of civic obligation. It is undoubtedly the scale that disturbs some of the critics. Here is a building of nine or ten stories above the street level, each floor about 12 ft. in height, all devoted to the same purpose. That is a new problem to most of us: how has it been solved? Here is the unit in which we have been accustomed to design multiplied by two or even by three. How should we have arranged it? Would the result have been simpler, more truthful, more dignified? These questions may be difficult to answer; and all the time we are conscious that two-thirds of the design is still missing.

Exception is sometimes taken to the plain unmoulded window openings: it would not have been difficult to swamp the clean delicate detailing of moulding and carving by over emphasis. Within Bush House you are conscious of a new atmosphere, an old and rather dull subject has been enveloped with some degree of romance. In forming an opinion of the interior, it must be borne in mind that it has been diverted from its original purpose, which was exhibition galleries, to that of offices. The finely designed entrance hall from Kingsway gives the keynote of the whole. There is here a pleasant austerity of line and form; marble used as it should be used to produce a beautiful colour scheme of one prevailing tone. Here, and in the public staircase hall, is a generous feeling of space and light. It is surprising how well lighted the interior is: the width to be lighted from side to side is nearly 70 ft. The site is splendidly situated in this matter of light: it remains to be seen how the additional wings will affect the light of the offices now completed, which at present seems ample, save only where the light is interrupted by staircases that would not have been provided had the building been originally planned for offices. The greater part of the building is now let off, and it is interesting to see the differing arrangements; some firms are adopting the American plan of one vast office, others sub-divide the space in the old way.

W. CURTIS GREEN.

BUSH HOUSE, LONDON.



Plate II.

April 1924.

BUSH HOUSE FROM KINGSWAY.

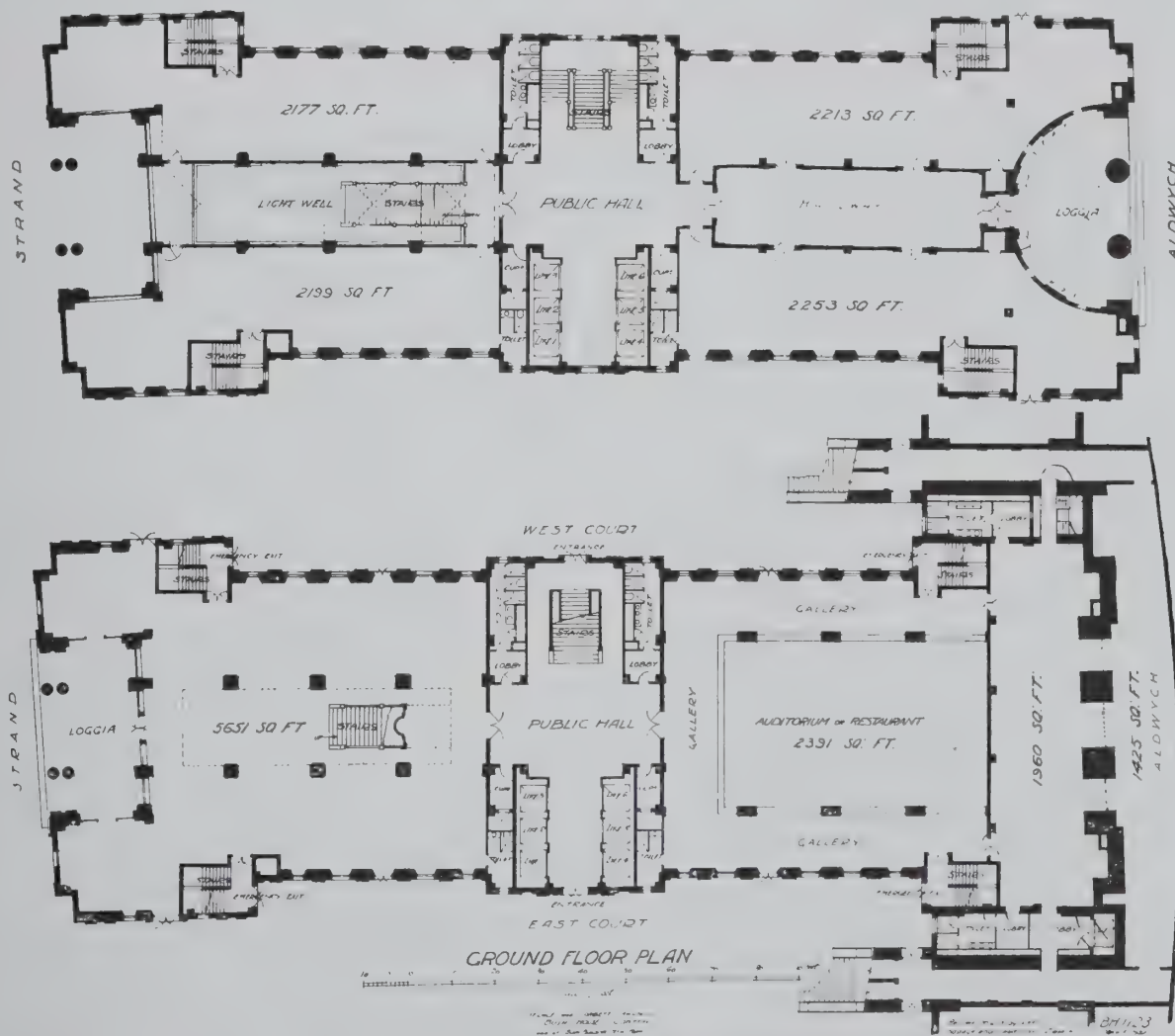
Designed by Helmle and Corbett.

Bush House as it stands to-day is only a fragment ; judgment cannot fairly be passed upon it until the wings which are to flank this great entrance are built. The part completed is 246 ft. long, 86 ft. wide, with height from basement to roof of 146 ft. 8 in. There are entrances both to Aldwych and to the Strand, and there are passage-ways on either side of the building. The Aldwych entrance is illustrated above.



AN AERIAL VIEW.

At the time this photograph was taken the site of Bush House was vacant, but a photograph of a model of the building was used in conjunction with the aerial photograph in order that some idea might be formed of its general appearance.



GROUND AND FIRST FLOOR PLANS OF BUSH HOUSE.



THE ALDWYCH FRONT.

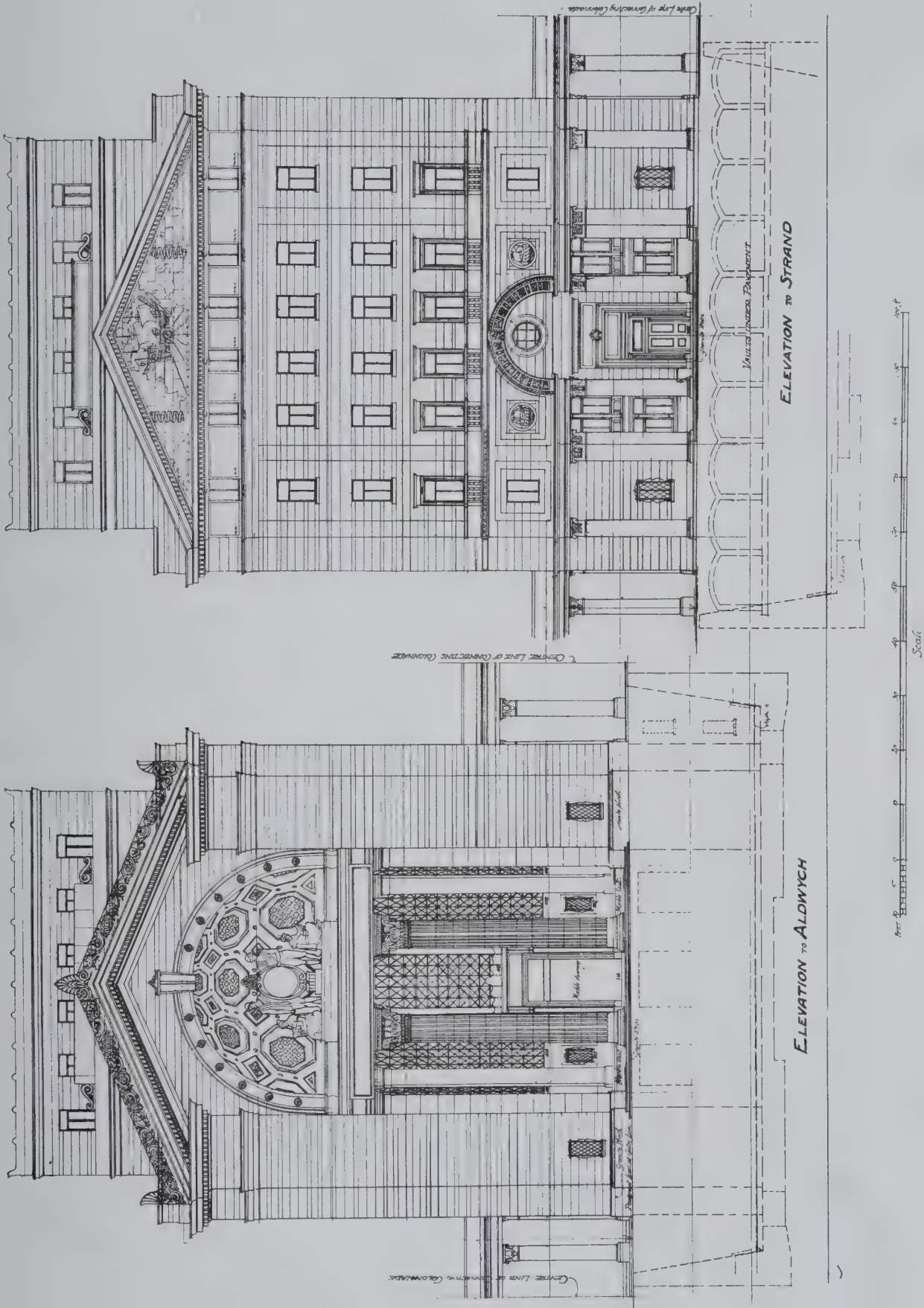


THE STRAND FRONT.



THE WEST FLANK OF BUSH HOUSE.

The Aldwych entrance is on the left, and that to the Strand on the right.



WORKING DRAWINGS OF THE ALDWYCH AND STRAND ENTRANCES TO BUSH HOUSE.



A DETAIL OF THE CAPITAL TO THE ALDWYCH COLUMNS.

The whole of the carving throughout the building, including the capitals, has been done by Henry Poole, A.R.A., and William Fagan.



A VIEW OF THE HALF-DOME ENCLOSING THE ALDWYCH PORTICO.

The masonry of the half-dome weighs about 235 tons; it has two radii, owing to the stilting of the entrance archway.



THE ALDWYCH ENTRANCE.



A DETAIL OF THE DOORWAY.



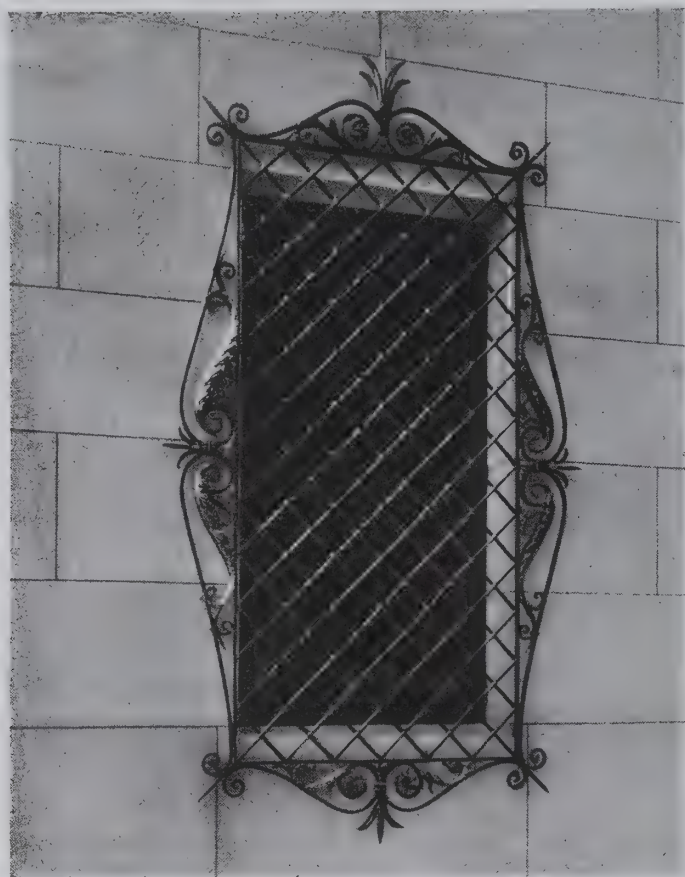
THE STRAND ENTRANCE DOOR AND GRILLE.



DETAIL OF GRILLE TO THE STRAND ENTRANCE.



THE ENTRANCE LOGGIA TO BUSH HOUSE, FROM THE STRAND.



THE GRILLE TO THE WINDOWS FLANKING THE STRAND ENTRANCE.

The Strand front is to a much more intimate scale than the Aldwych front, in keeping with the church of St. Mary-le-Strand which it faces.



A DETAIL OF THE VAULTING TO THE STRAND LOGGIA.

The loggia is roofed with a vaulted ceiling in Portland stone, the groins of which change their plane as they rise from the springing up to the crown.



THE STEPS FLANKING THE BUILDING,



A SIDE DOOR TO BUSH HOUSE.



Plate III.

April 1924.

THE ALDWYCH ENTRANCE HALL.

Helmle and Corbett, Architects.

This Hall is entered from the Great Aldwych Front. It leads through the swing doors which can be seen in the illustration to a flight of stairs which descends to the Strand Entrance Hall. The doors on either hand lead into ground-floor offices. The wainscot and pilasters are of Travertine marble, and the colour scheme is a soft yellow.



A DETAIL OF THE STAIRCASE BALUSTRADE.



THE STAIRCASE IN THE STRAND ENTRANCE HALL.



THE STRAND ENTRANCE HALL: A VIEW FROM THE STAIRCASE.

Apethorpe Village, Northamptonshire.

The Property of Sir Leonard Brassey, Bart., M.P.

Traylen & Lenton, Architects.



THE VILLAGE STREET.

A view from the hall gates. On the left is the seventeenth-century Manor House.

APETHORPE, a small Northamptonshire village about two miles east of the larger village of King's Cliffe, and about nine miles south of Stamford, was, until the present owner, Sir Leonard Brassey, lent a hand, a picturesque but decaying and insanitary village, with not many houses fit for ordinary human beings, let alone "heroes" to inhabit. After some years of his kindly attention, however, it has lost none of its beauty, but has gained many excellent houses and buildings, while its state of sanitation cannot be complained of. The illustrations will speak for the former, and a new water supply, village sewerage scheme, and storm-water drains are a few of the improvements vouching for the latter. When the work was undertaken there was no general uprooting of old associations and remodelling of an old village on modern lines, but the village was considered as one unit, and a process of gentle and gradual reparation began, the architects repairing that which could properly be repaired, removing that which could not, and replacing it with something that was good for those who had to use it, and which at the same time was in harmony with the whole.

Surely these are the sound lines to proceed upon, bearing in mind that houses must first be dwellings, and that if each age did not contribute its quota to their improvement we should still be left with the hardly desirable dwellings of our

ancestors. The keynote of the whole was to preserve everything worth preserving of the old village, both as to materials and as to general lay-out and balance of the buildings. Thus in the bothy and new cottages an old gable end and long roof line were happy before, so the new building was planned on similar lines, not copied in detail but rather replaced, like a decayed tooth with a new sound one as like the old as possible. All the old sound materials were reused; practically all the stone was found in the old buildings, and occasional shortages were made good from neighbouring villages. With slates, shortage was more apparent, so new slates were mixed with the old ones.

Some of the problems had to be treated anew. The old inn was a poor and more or less dilapidated building wedged close up to the churchyard in front of the church as seen from the north. The removal of this and the opening up of "the Square" formed the basis for and made possible the broad lay-out in front of the thatched cottages, "the Place" for the war memorial cross and old stocks, and the sympa-



THE WAR MEMORIAL CROSS.

The die, shaft, and cross are of Clipsham stone, the shaft being in two pieces. The octagonal base has steps of plain sawn York stone on a solid concrete core, and Weldon stone random facing.



A VIEW TOWARD "THE SQUARE."

The little shelter in the wall on the left was built to house the village stocks and whipping post.



THATCHED COTTAGES FACING "THE SQUARE."

These cottages have been built about 50 yards back from the road; their gardens are in front.

thetic treatment of the road improvement at the corner. The bad corner had to go, so it went, but went to be replaced by an excellent example of the stonewaller's craft, in which was embodied a small building to house the ancient stocks and whipping post hitherto left to rot and damage on the roadside.

Local labour was employed throughout, the wallers, Collyweston slaters and plasterers particularly, came of generations of such who were upreared in the district. The two former crafts can never be learnt as they can be inherited. Apethorpe bears witness to this.

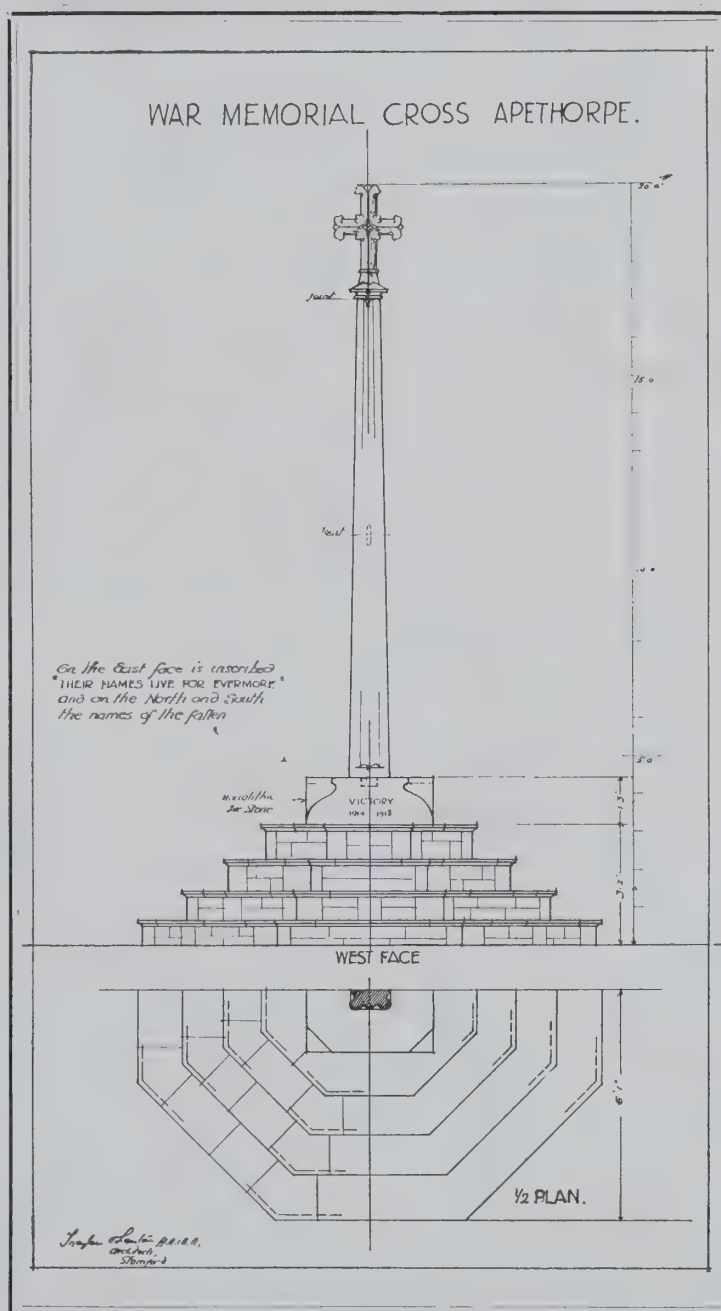
Thatched cottages on "the Square." Immediately north of the church, "the Square" is a large piece of garden ground left available by the demolition of the old inn when the new one was built. Near the back or eastern side these two pairs of cottages have been built facing west to the village street and some 50 yards back from it. The houses are just simple stone-built and straw-thatched labourers' cottages, erected for a utilitarian purpose though at the same time they form a part of the landscape, out of which they seem to grow quite naturally. The effect of large well-cultivated gardens, backed by their workers' dwellings, and flanked by the old church, with the trees of the park behind, is one of breadth, peace, and well-being.

The war memorial cross has been erected at the foot of the main village street, where it bends at right angles to meet the eastern approach to the village and a road that leads to the main entrance to the hall. It is thus at a junction of three roads and backed by the churchyard.

In designing the cross an attempt was made to follow the traditional lines of the old village crosses in the district, particularly the ancient parts of the one at Harringworth, in Rutland; the lofty and somewhat slender church spire so close to the site was also an important factor.

The village inn stands at the entrance to the village from the west end, facing on the village street and one side on to a farm road. It was planned with ample accommodation for preparing and serving meals as well as the more usual liquid refreshments; and a comfortable bed and bath (a rarity in a village inn) can also be obtained. The inn is let to the R.P.H.A., who well carry out the intentions of the owner.

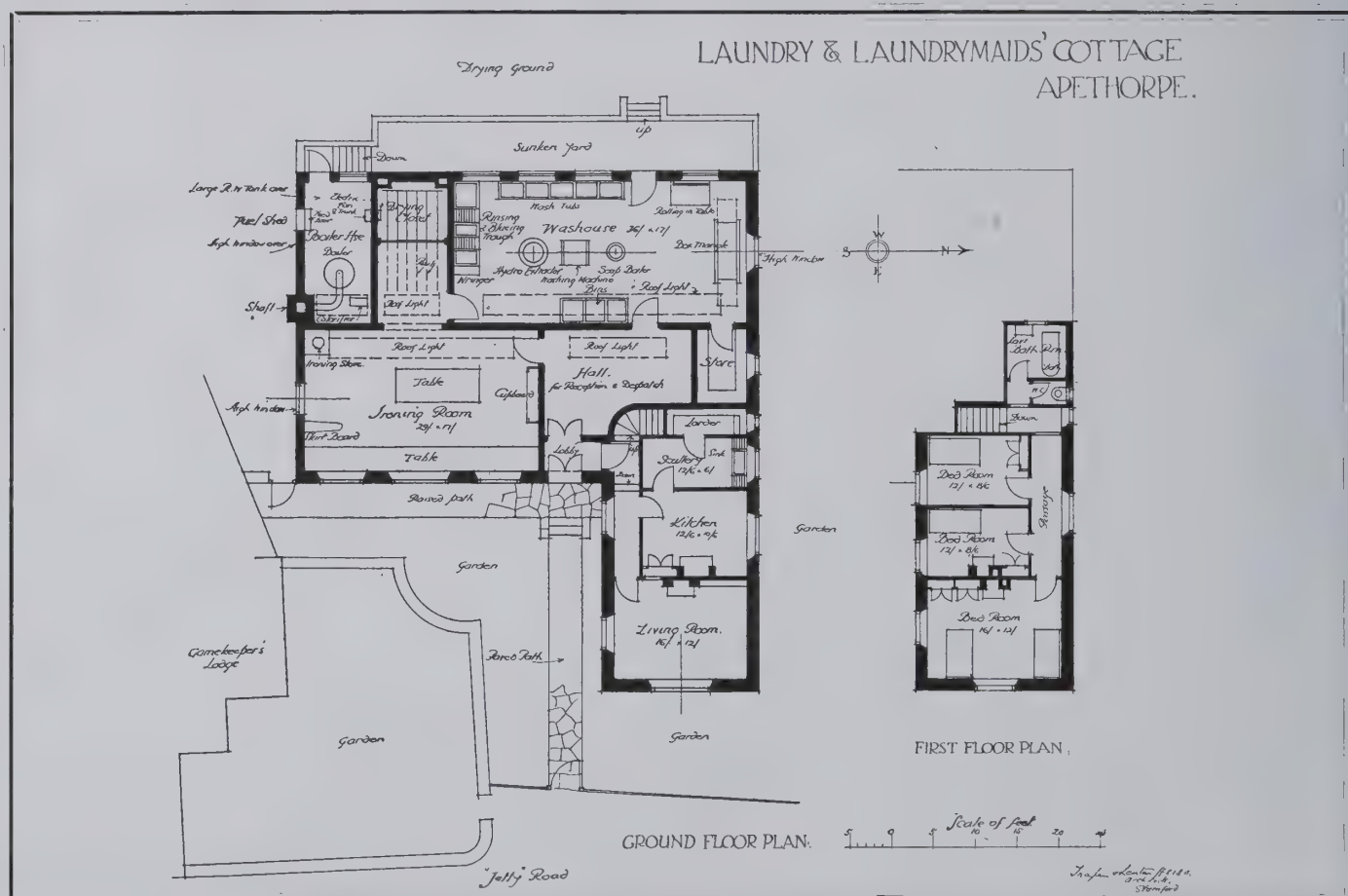
Beamed and joisted ceilings are exposed in the tea-room, bar, and hall; and deep seats are fixed round the bay



A DRAWING OF THE CROSS.



THE HALL LAUNDRY.



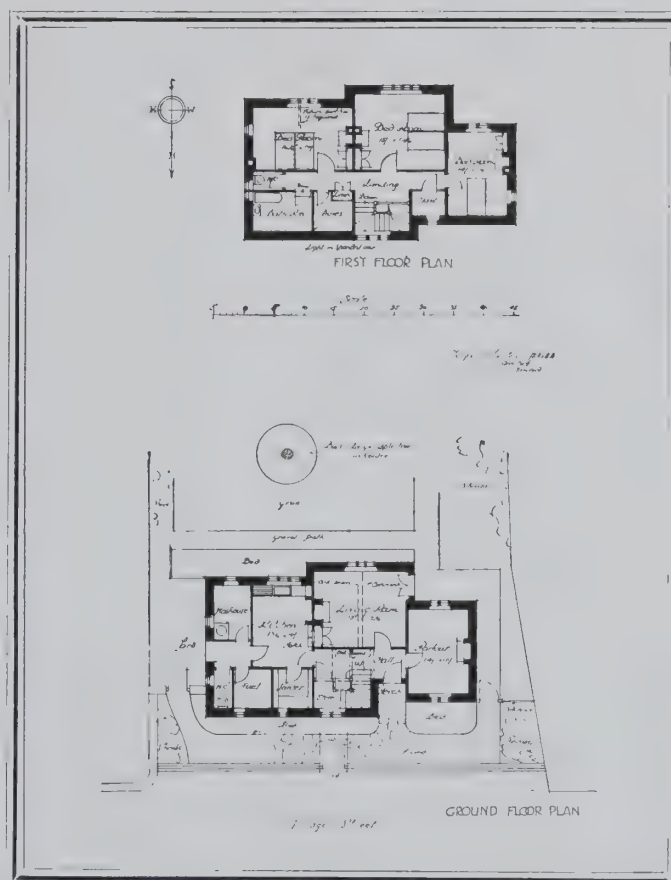
GROUND AND FIRST FLOOR PLANS.



THE CLERK OF WORKS' HOUSE.



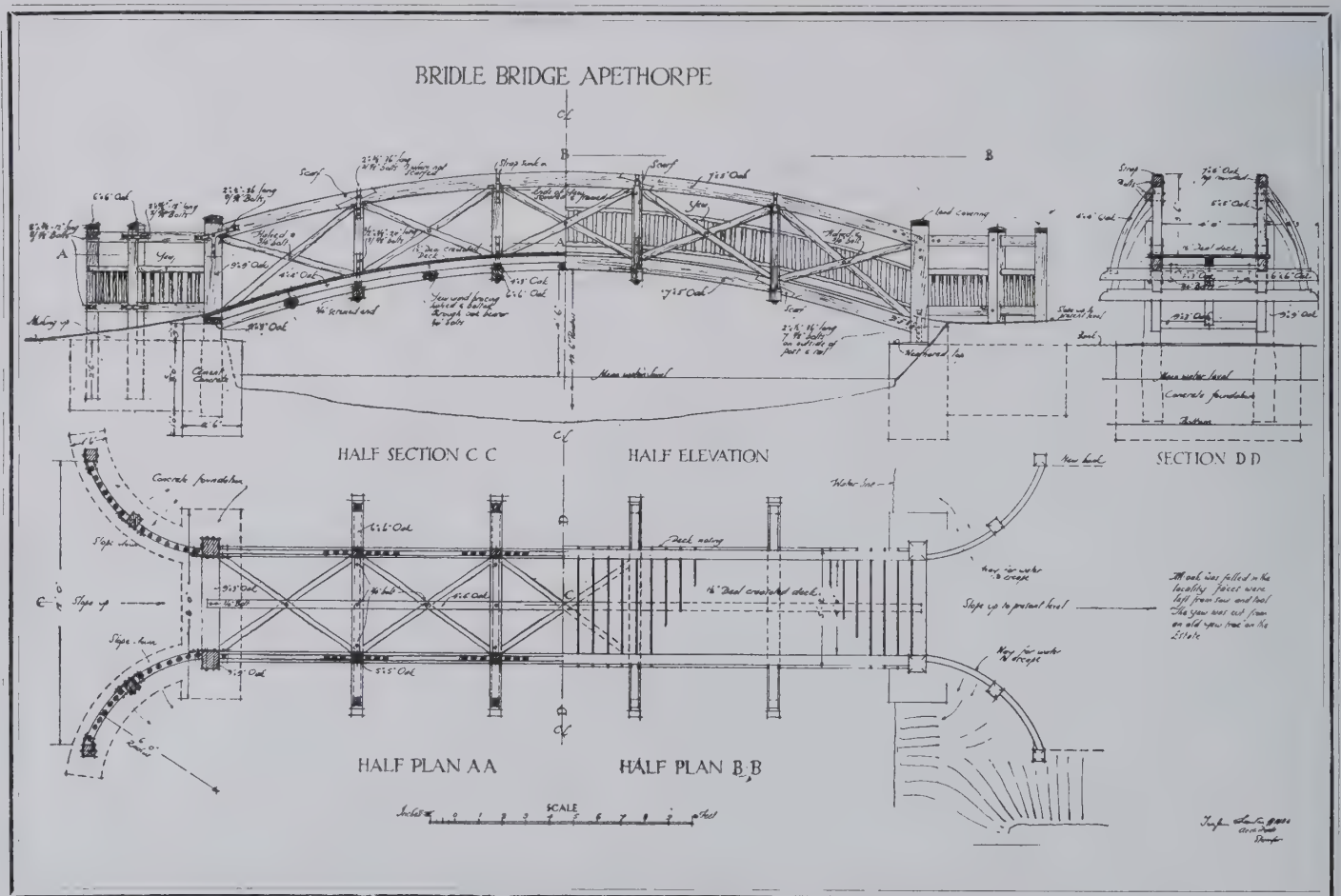
THE SOUTH FRONT, FROM THE GARDEN.



GROUND AND FIRST FLOOR PLANS.



THE OAK AND YEW BRIDGE OVER THE STREAM FEEDING THE HALL LAKE.



WORKING DRAWINGS OF THE BRIDGE.



THE BOTHY COTTAGES.

windows and fireplaces. The kitchen and washhouse are particularly roomy and light, and fitted up to enable the landlord to cater for a shooting lunch or other large party as well as for the chance caller.

The clerk of works' house is built on the site of two old and dilapidated cottages. The general impression obtained in this house is one of extreme brightness and good cheer—sunlight everywhere.

The laundry and laundry maids' cottage.—The laundry is a private one for the use of the hall, and though small is very complete. Electric power is obtained from the hall plant.

The bothy cottages include three dwellings; two labourers' cottages, each with a very large living room, scullery, larder, three bedrooms, and outside wash-house, w.c., and fuel place; and the bothy for workmen, having a general living room, kitchen, one bedroom on the ground floor, two bedrooms over and the usual outbuildings.

The oak and yew bridge.—The problem set was for a light bridle bridge over a stream feeding the hall lake; to be constructed of English oak and some yew branches cut from an old yew tree on the estate; the span to be carried was over 30 ft. and one bank was some 4 ft. 6 in. higher than the other. Concrete abutments were built to contain the banks, and in these were embedded 9 in. by 9 in. oak posts 4 ft. apart with a 9 in. by 3 in. plate frame between them. These posts, 30 ft. apart across the stream, formed the haunches from which the bridge sprang; the sides were treated as segmental-shaped lattice girders, with 7 in. by 5 in. oak top and bottom members, 5 in. by 5 in. oak vertical struts, and yew cross

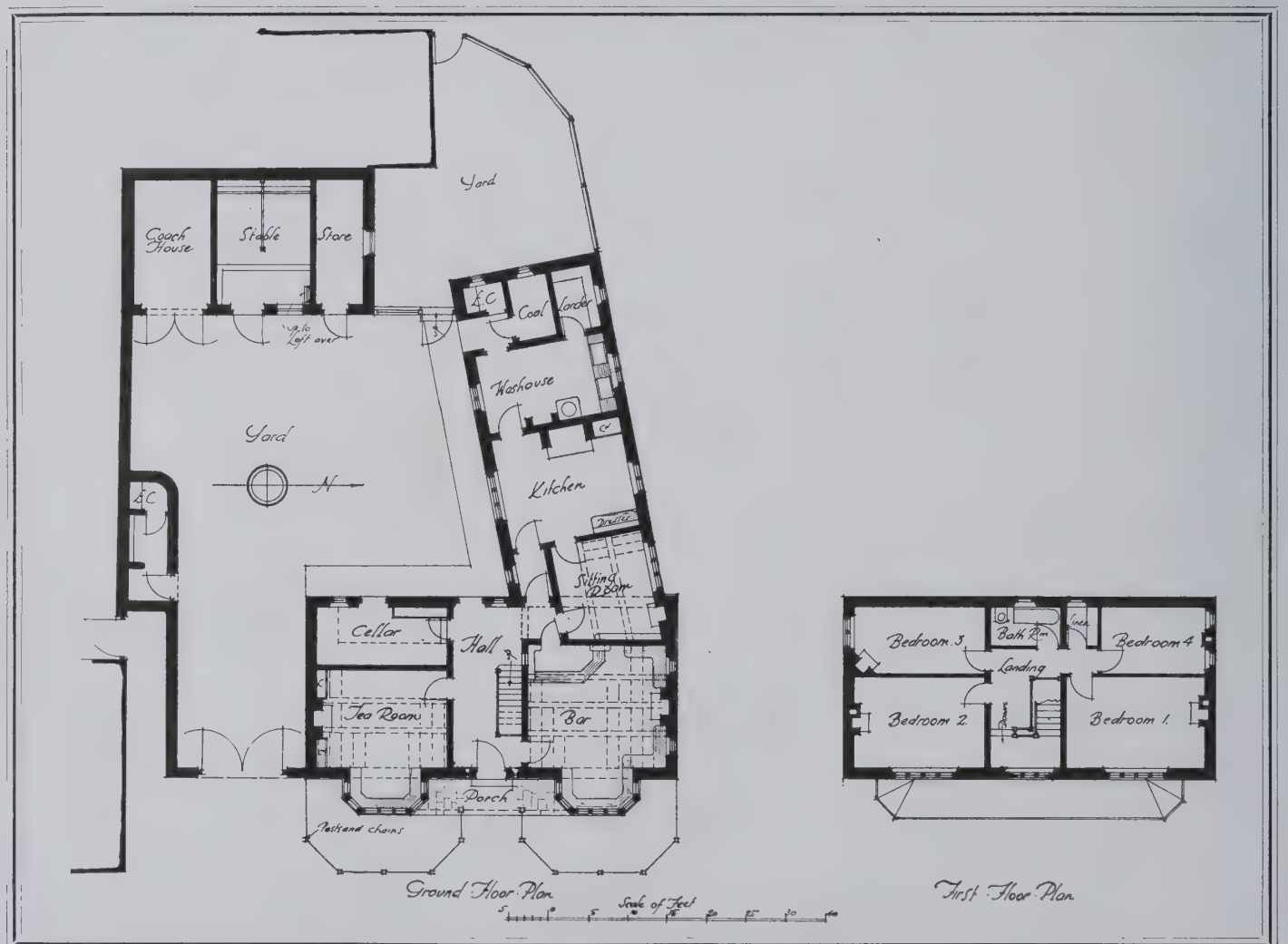
bracing of about $3\frac{1}{2}$ in. diameter. From these two "girders" the floor was suspended, 6 in. by 6 in. oak sleepers crossed the bridge at about 5 ft. 6 in. centres with 4 in. by 3 in. oak plates on top and 4 in. by 4 in. oak centre bearer. On this centre bearer and the two side rails $1\frac{1}{2}$ in. creosoted deal planks (hardwood was considered too slippery for horses) were laid with open joints.

To stiffen the bridge yew cross-bracing was inserted under the floor and curved oak struts were sprung from the ends of sleepers to the handrail. To transmit some of the strain from the 9 in. by 9 in. posts, and from the approaches, curved wing fences were built at each end, the 6 in. by 6 in. posts being bedded in a continuous concrete footing. All the joints of the oakwork were framed together and strapped and bolted with iron as shown, and necessary scarfs were arranged over alternating joints. The yew caused much heartburning to the joiners, both for its hardness and its not being "squared stuff," but was eventually mastered. The ends were properly framed and stub-tenoned into the oak and the crossing joints were halved and bolted. The yew infilling not being essential to the construction, was fitted and nailed in the way usual in "rustic" work.

All the oak posts had sheet lead caps dressed over the tops and stockings round their bottoms where built into the concrete, the actual butts being well charred; great care was taken in the protection of their weak parts, decay in which would soon prove fatal to the whole bridge. The bridge was built in 1913—the passing years have silvered the oak and softened all tones but have not impaired its soundness.



THE VILLAGE INN, APETHORPE.



GROUND AND FIRST FLOOR PLANS.

Swiss Stained Glass.

IN England we find it difficult to dissociate stained glass from its ecclesiastical origins: we always treat it as an essentially religious art, to be seen in churches, but otherwise no concern of the artist, the architect, or the general public. It is a confusion for which there is no excuse; properly regarded stained glass is as general an art as painting or sculpture, and the fact that in England it has practically no place in the history of domestic architecture is merely a matter for regret and for remedy. In Switzerland it is far otherwise, and even to-day no Swiss house is "complete" until it has its small panels of stained and painted glass to add colour and vivacity to the blank surface of the window.

Whilst Switzerland is peculiarly the home of secular stained glass, nevertheless, in conformity with the general evolution of art in Europe, its early development was fostered by the church. In the church at Königsfelden, in the canton of Aargau, there are beautiful Gothic windows of the early-fourteenth century. At that time Switzerland was scarcely a nation, and this glass is not distinct in kind from the contemporary glass of South Germany; indeed, it is probable that the Königsfelden windows were painted by a German artist. The same may be said of the famous windows of Berne Cathedral, which date from 1441 to 1447; these are one of the most characteristic expressions of the gnomish spirit of late Gothic art in Germany, showing compositions crowded with little dwarf-like figures within architectural ornament of a weird and impossible kind.

In short, until the middle of the fifteenth century, Swiss art (and Swiss art is almost identical with Swiss stained glass) did not exist as an autogenous unit. To explain its growth, and especially to understand its individuality, one must bear in mind a few of the historical events of the period. No date is more often commemorated on Swiss glass than that of the battle of Morgarten, 1315. Here the men of Uri, Unterwalden, and Schwyz, by their united efforts, defeated the army of Leopold of Austria. The wisdom and worth of such unity were not lightly forgotten, and the Everlasting League established then was the first sure basis of the Swiss Confederation. Lucerne joined the Confederacy in 1332, Zurich in 1351, closely followed by Berne, Glarus, and Zug. The League thus numbered eight members, and for

some hundred years they led a warlike existence, quarrelling among themselves and with the neighbouring States, but for ever driven together by the common fear of Austria. The League was finally consolidated in 1450, and from that date we may discern the growth of a national Swiss sentiment. From that date also we may trace the beginnings of Swiss art. The Confederation continued to grow by the admission of more and more cantons; and, what is more significant from our present point of view, it began to acquire considerable wealth as a result of its militant and mercenary activities. Such a combination of national energy and material prosperity led inevitably to a demand for the finer attributes of luxury, and among these naturally we find the exquisite sanctions of art.

But there were other tendencies at that time, apart from national energy, which determined the particular quality of Swiss art. The most important of these was, of course, the Italian Renaissance. Nowhere is the essentially non-religious nature of the Renaissance so manifest as in Switzerland. The religious traditions of Italy were strong enough to mask this pagan revolt in an apparel of Christian symbols. But the joy in natural forms, in the sensual rhythm of life which is the essence of the Renaissance, played no strange tricks among the *nouveaux riches* of Switzerland. They did not desire to glorify God so much as their own military prowess. Fighting was to them something like football or racing among us, and when they were not at the actual serious business, they were playing at it in their tournament societies and shooting clubs. And instead of cups or trophies they gave each other stained-glass windows—small panels about two feet by one and a half, with the shield of the recipient, the badge of his club, and perhaps a representation of him on his charger. The custom spread to more bourgeois circles, and the giving of stained-glass windows became, towards the end of the fifteenth century and during the greater part of the sixteenth, almost comparable with the giving of Christmas presents among us now. Windows were given by corporate bodies as well as by individuals: something that corresponded to a grand jury would give a series to the town hall in which they had served their term of office (such a series may be seen in the Victoria and Albert Museum); one corporation would present the arms of the town to



1. PANEL TO BALTHASAR VON LANDENBURG.

Attributed to Lukas Zeiner, 1488-1510.



2. A HERALDIC PANEL.

By Lukas Zeiner, 1488-1510.



3. A PANEL OF THE ZURICH SCHOOL.

Attributed to Carle von Aegeri, 1510-1563.

another corporation; magistrates of all ranks, abbots and prelates, all made such presents; and finally a marriage was not complete without a commemorative panel depicting the happy pair pledging their troth.

The transition from religious to secular windows was not accomplished suddenly. There is a transitional period, roughly occupying the years 1470 to 1520, during which the sacred and profane intentions are mingled. The angel supporter of the shield in Fig. 2 is the only religious motive in a panel otherwise purely heraldic in intention. This very small and exquisite panel, in which the Renaissance influence is already strongly revealed, but still in fine restraint, has been identified by Professor Lehmann, the Director of the National Museum at Zurich, as the work of Lukas Zeiner, a native of Zurich, whose active period lies between the years 1488 and 1510.

A hundred years, beginning in 1520, form the grand epoch of Swiss stained glass, with a zenith about 1550. At that date it is estimated that there were at least a hundred studios or workshops in full activity. Every town of any standing had its local school, but the important centres were at Basle, Berne, Zurich, Schaffhausen, Fribourg, Lucerne and St. Gall. Hans Holbein the Younger worked at Basle from 1515 to 1526, and no doubt his influence did much to raise the level of stained-glass design, besides determining to a great extent the development of the Renaissance style in Switzerland. At Berne the chief artist was Niklaus Manuel Deutsch, many of whose designs can still be seen in the museum at Berne. It must be understood that both Holbein and Manuel were designers only: they did not, so far as we know, actually paint on the glass; and indeed it was the

general practice for glass painters to work from designs supplied by artists.

Each of the large schools had its distinct style, largely determined by the influence of the contemporary artists. The Basle school is perhaps the finest, judged by general æsthetic criteria; but at Zurich the successive activities of Hans Leu (1470-1531), Carle von Aegeri (1510-1563), Niklaus Bluntschli (1525-1605) and of the brothers Christoph and Josias Murer (1558-1614, 1564-1630), provide a variety and splendour not easily rivalled by any of the other schools. Fig. 3 shows a panel in the Victoria and Albert Museum, which has been attributed to von Aegeri, and is certainly in the style of his school.

At Schaffhausen a vigorous school developed in the last quarter of the sixteenth century, of which Tobias Stimmer (1539-1584), and Daniel Lindtmayer (1552-1607) were the master designers.

With the turn of the century the decadence set in, and by 1650 the art had lost all significance. It was not altogether a technical decadence. It has been ascribed to the introduction of vitreous enamels in the place of true stained glass; about 1550 we find the use of blue enamel; then came violet, followed about 1600 by green enamel. Contemporaneously we get the first use of red enamel for flesh tints. Now, as many of the panels to be seen at South Kensington show, there is no *necessary* badness in the use of vitreous enamels; in fact, in so far as their use extends the range of colour and the freedom of design, so much the better. But in so far as the giving up of *stained* glass enabled the glass painters to dispense with leading, this innovation must be regretted; for there is no doubt that the silhouette provided



4. THE KIBURG SHIELD.

An early work of the Zurich School, *circa* 1490.



5. A PANEL TO HAINRICH VON KLINGEBERG.

By Sebastian Mäder of Rottweil, *circa* 1500.

by the leads contributes to the vitality and structure of the designs; without leads designs grow nerveless. But the decadence must be ascribed to other and more general causes. National aspirations were turned into more commonplace channels; national sentiments degenerated into bourgeois sentiments. The Renaissance, too, had expended all its force. The recurrent course of history asserted itself once more, and the new world of art, at first so fresh and vernal, entered into the winter of its discontent.

The thirty years from 1540 to 1570 have usually been regarded as the golden age of Swiss stained-glass, and the glass of this period, with its animated design, its richness of colour and wealth of technical resource, has been most prized by collectors, whether individuals or museums. But there are indications of a change of opinion in favour of the simpler and austerer glass of the end of the fifteenth and beginning of the sixteenth centuries. Three beautiful panels of this period in the Victoria and Albert Museum are illustrated here (Figs. 1, 4, and 5). The earliest of these is the Kiburg shield, an early work of the Zurich school, dating from about 1490 (Fig. 4). Professor Lehmann has identified the Klingeberg panel as the work of Sebastian Mäder of Rottweil, of whom we know practically nothing except that he was made a burgher of Schaffhausen in the year 1512. In this panel it is interesting to note the badge of the Fish and the Falcon, an order of knights of the tournament to which Hainrich von Klingeberg must have belonged

(Fig. 5). The Landenberg panel (Fig. 1), part of the magnificent collection of stained glass presented to the nation by Mr. John Pierpont Morgan, is one of a series, others of which exist in the Zurich Museum, in a private collection at Basle, and in the collection of Mr. F. E. Sidney in England. It is probably the work of Lukas Zeiner, already mentioned as the painter of the panel illustrated in Fig. 2. Balthasar von Landenberg was also a knight of the Order of the Falcon and Fish, as will be seen from the emblem on the crest.

Photographs show only the design of stained glass: its chief glory is its lucent colour, changing with the lights of the day. The lover of such subtleties must return again and again to exhaust all variations of these elements. That such a delightful art should be neglected by the architects and decorators of to-day is a sad waste of the possibilities of craftsmanship. It is true that there is little encouragement to be got from the contemplation of modern ecclesiastical stained glass, which is a by-word for failure and dreariness. But this is not because the modern stained-glass painter has not at his command the technical means of the mediæval or Renaissance glass painter; it is rather because he prefers any pastiche of old styles and traditions to the vital work of modern artists. Stained glass will not become a reality again until it has escaped from the domination of amiable but uninspired hagiologists. Perhaps this desirable end might be accomplished by a revived use of profane or secular glass in domestic architecture.

HERBERT READ.

The Second Exhibition of the Architecture Club.

IT was perhaps inevitable that the second exhibition held by the Architecture Club, and formally opened by Lord Curzon of Kedleston on March 11 last, should be inferior to the first one organized by the club a year ago. On that occasion, as its title announced, "Twenty Years of British Architecture" was amply illustrated on its walls, and the result was an exhibition of considerable variety, and on the whole, one showing a high standard of merit. This year we have the aftermath. The surprise is that it has been found possible to make another fresh collection of sufficient interest large enough to fill the spacious walls of Grosvenor House after so short an interval as twelve months. Since mention has been made of Grosvenor House,

what an admirable gallery this great town house of the Dukes of Westminster forms, and what a debt of gratitude does not the Architecture Club owe to its generous master! To turn to the exhibition itself, one has not been in it ten minutes before one is very fully aware that it is almost exclusively devoted to the art of Domestic Architecture. There are remarkably few important exhibits of either civic, public, or ecclesiastic buildings. The result, of course, is that the general scale of the work shown is all very much smaller than that of the preceding year. From the point of view of the general public this fact does not in any way mitigate the success of the exhibition; if anything, it rather enhances it. Indeed, there



1. A HOUSE NEAR BIRMINGHAM (245).
By Harvey & Wicks.



2. A WAR MEMORIAL, BRUSSELS (365).
T. S. Tait, Architect. C. S. Jagger, Sculptor.



3. EYFORD PARK, GLOUCESTERSHIRE (206).

By E. Guy Dawber,



4. A MODEL OF A HOUSE IN HAMPSHIRE (312).

By Norman Evill.

can be no question that the mind of the average man, to say nothing of the average woman, is far more keenly alive to the designs of so human a thing as a house than it ever will be to a shop or a town hall. As an instance of this feeling, that is inborn in the whole English race, it is instructive to note that Lord Curzon in his address, when opening the exhibition, did not want to speak about public architecture at all, but preferred to confine his sound and excellent comments to the history of English domestic architecture. Now, since the avowed object of the Architecture Club is to encourage the general public to take a lively interest in architecture of any kind, by showing them what it believes to be good examples, it follows that it is of primary importance the domestic work shown in its exhibitions should be on a high level of achievement. And let us say at once that the club has not failed in this object.

It is the *little* house, the house that is within the purse of a great number, that is the real hero of this show. There seems to us a good hope that we are now entering on a renaissance of small domestic building. Nearly a century has gone by since we left off putting up that quiet and unpretentious dwelling which in spite of, or rather because of, its unadorned simplicity managed to have a charm of character, an aristocracy all its own.

The villas alluded to by Lord Curzon in his speech have surely seen the last of their days, and their place is going to be taken by just such a type of little house as, to choose one among many, Messrs. Harvey and Wicks's "House near Birmingham" (Fig. 1). This is an enchanting little brick house beautifully detailed. If one were compelled to describe it in terms of "styles," one would presumably say that it was in the fashion of the late eighteenth century; in actual fact it is a product of the twentieth century, and could never be mistaken for anything else. Such a house as this is an excellent answer to those foolish folk who demand a new style to be discovered by modern architects. The fact is that nobody ever yet did discover a new style—they were like Mark Twain's boy, they "grewed"—and there is no particular reason why anyone should try. Messrs. Louis de Soissons and A. W. Kenyon exhibit just such another little brick house ("House for Mr. J. Parsons, Welwyn," Fig. 7). It has the same qualities, though not quite so interestingly

detailed as Messrs. Harvey and Wicks's house. The bay windows are nicely spaced, and look as though they had been intended from the first inception of the design, not added as an afterthought, a characteristic too common to bay windows. Mr. Leslie Mansfield's house at Bickley (No. 11), and Messrs. Hennell and James's houses in the Welwyn Garden City, and at Swanpool, Lincoln (Nos. 160-169), also come under the category of good examples of what a small house can be. Mr. C. F. W. Dening has his two photographs of Homefield, Westbury-on-Trym (300, 301), rather badly skied. The fact that this house savours somewhat more of America than England militates against the complete success of its design, seeing that it is built in England and not in America. However, it is an interesting little house and has great personal distinction about it.

Turning from all these quite unpretentious efforts to something a little bit more expensive and generally more ambitious, no architect has a pleasanter group of illustrations of his work than Mr. Guy Dawber. It is to be found in Room No. 3, which is devoted to the art of garden design. Mr. Dawber's photographs show garden in very close relation to house, so that in looking at any one photograph two birds are killed with the same stone. There is an immensely appealing quality in Mr. Dawber's work, the same sort of quality that makes all Caldecott's illustrations so lovable. Mr. Dawber never departs from traditional form, he never tries to invent anything new, above all he eschews "stunts" of all descriptions. He understands what is desirable in a dwelling though, in a way that very few architects of to-day



5. A HOUSE IN COWLEY STREET, WESTMINSTER (48).

By Detmar Blow & Billerey.



6. HOUSES AT SWANPOOL, LINCOLN (168).
By Hennell & James.



7. A HOUSE FOR J. PARSONS, ESQ., WELWYN GARDEN CITY (63).
By L. de Soissons & A. W. Kenyon.



8. THE DINING-ROOM OF A HOUSE AT VIRGINIA WATER (81).

By Oliver Hill.



9. THE BLACK GLASS GALLERY, NO. 26 PARK LANE, LONDON (98).

By Philip Tilden.

can emulate. Look at the tranquillity in the gardens of Netherswell Manor (Nos. 200-202). Surely the fact that he grasps that this is *the* quality above all others to get in a garden, in just the same way as he grasps the fact that *the* quality above all others to get in a house is homeliness, is what makes him the first-class architect that he indubitably is.

In Room No. 1 Sir Edwin Lutyens has a delightful collection of old friends, such old friends, such familiar faces, that it would be the height of bad manners to do anything but receive them most politely. At the same time it would be very nice to see one of this great master's youngest children making its *début* for the very first occasion. In this room there is a considerable amount of what is referred to by the younger men, sometimes very unfairly, as Wardour Street architecture. We refer to those houses with old-world atmosphere ingeniously brought in by using "a wealth of old beams"—in these days when people will collect admirable fakes of old English furniture, it is difficult for an architect to know how to house them in any other form. There are many excellent examples of this type, and it is difficult to single out any particular exhibit above others for mention. Mr. John Clarke, Mr. Walter Brierly, Mr. Barry Parker, all show admirable examples of this side of domestic building. Room No. 4 has a group of Messrs. Forbes and Tate's work at Barrington Court. No. 296, which is catalogued as Strode Water Court, is a very attractive if somewhat incomprehensible photograph. It is a pity that there is no explanatory plan attached. One rather wonders why the paved walk round the fountain is broken by the sculpturesque group which forbids all further progress round the little quadrangle. Of town houses, of which, naturally, there are not many, Messrs. Detmar Blow and Billerey's house in Cowley Street, Westminster (Fig. 5), and Mr. Oliver Hill's two houses in Smith Square are notable examples of good brick buildings. Both houses are very reminiscent of the Lutyens eighteenth-century town house tradition, as far as their exteriors are concerned. The interior views of the Cowley Street, Westminster, house, however, show treatment rather unexpected, for it is very rich in detail and material for so simple an exterior. Mr. Hill shows his Smith

Square houses by means of a model. Standing alongside of it is another very delightful little model of an equally delightful country house in white stucco by Mr. Norman Evill (Fig. 4). The design of this building is much better seen by means of a model than it ever could be by photographs. There are a number of other interiors in both the big rooms, many of them being of the farmhouse kitchen variety, which always make excellent photographs, are invariably admired by most people, but do not help much with the forward march of progress in interior design. Messrs. Milne and Phipps, in addition to a number of other exhibits, all of which have plenty of interest, show a foot to a staircase (No. 78), very engagingly handled in the simple classic manner. The staircase is approached through a well-proportioned and detailed square opening with no balustrade or newel to be seen. Mr. Oliver Hill has a dining-room (Fig. 8) with a well-balanced pilaster treatment. There is nothing striking or novel in its conception, but like most of this architect's work, it is carefully considered and well-proportioned. Mr. Philip Tilden, on the other hand, is nothing if not fresh in ideas, and this time he shows us a black glass gallery in No. 26 Park Lane (Fig. 9). It is difficult to form an idea from the photograph of its actual appearance, but one can only suppose that he has arrived at what Miss Daisy Ashford would describe as a very "sumphus and rich" effect. Turning from the domestic architecture, one is frankly disappointed with the contents of Room No. 5, which is devoted to war memorials. To begin with, this room has a northern aspect, and the light is very cold, and there is not much of it. Many of the exhibits are difficult to decipher. Messrs. Tait and Jagger, who make an admirable combination of architect and sculptor respectively, show their war memorial in Brussels, but it is hung in such an evil light it is impossible to make out the design. It looks full of interest, though what the sculptured band of high relief that runs behind the two soldiers is all about no one, on merely looking at the photograph, can say (Fig. 2). There are a quantity of war memorial crosses, each very like the other. Mr. Herbert Baker shows his beautiful Kent County War Memorial, but the photograph does not do it full justice, for the design as a

whole is one of the most successful of this type that has been done in England. Mr. Goodhart-Rendel has a frame full of private memorial tablets, mostly dependent for their interest, as they certainly should be, in well-spaced lettering. On the whole, however, the contents of the room are very unrepresentative, and one cannot help feeling that with a little more trouble it could so easily have been much better.

Returning to Room No. 1 and disregarding the domestic work hung in it, which has already been touched upon, one cannot pass by Messrs. Percy and Hubert Worthington's noble "Building for the Faculty of Arts, Manchester University." It is in the severely classic tradition, and is full of the good scholarship one has learned to associate with the work of these two men. Close by hangs Messrs. Buckland and Hayward's design for Cadbury Bros. manufacturing block (No. 30), an excellent example of modern factory design, which shows that dignity and commercial utility need not be divorced, a fact which most architects, but distressingly few manufacturers, seem to realize. On the opposite wall Mr. Gilbert Scott, who, with the exception of Sir Robert Lorimer, seems to be the only English architect (and both are Scottish) who can put new life into Gothic forms, shows a group of new churches (Nos. 65-68), the most successful of which is St. Paul's Church, Derby Lane. Sir Robert Lorimer's exhibit is in the other big room, No. 3 (Nos. 305-310). It is indeed a fascinating one. Here can be seen his beautiful Chapel of the Thistle, his Eton College Memorial Chapel (Fig. 10), and his Dunblane Cathedral, but most beautiful of all, to our mind, are the photographs showing his details of carved oak work. These have the pious sincerity, the artless humour of the first-class mediæval carver's work.



10. THE TREATMENT OF THE EAST END OF THE MEMORIAL CHAPEL, ETON COLLEGE (309).

By Sir Robert Lorimer, A.R.A.



11. THE MINISTRY OF PENSIONS BUILDING, ACTON.

By J. G. West.

In the opposite camp are churches by Mr. Robert Atkinson (No. 54), and Mr. Evelyn Simmons, both strictly economical in material, and neither suffering in dignity because of it.

Room No. 2 contains "Housing." It is an invidious task to select any particular exhibit for mention, for it is very difficult to spare these photographs the amount of time they deserve, before they can be fully appreciated. Messrs. Adshead and Ramsey's Dover housing scheme is as attractive as most to be seen, and is rather less stereotyped in general conception.

In the dreary corridor are two exhibits that ought to have had a better place; one is Mr. J. G. West's Ministry of Pensions building, which is a monument of utility and economy (Fig. 11). It is precisely the type of building required for one of the less ornamental Government offices; and the other is two rather inadequate photographs of Mr. Frank Verity's fine cinema at Shepherd's Bush, which is an extremely interesting building. One cannot close this notice without a reference to a photograph hidden away behind a curtain in the large room. It is called "Silo Towers" (whatever "Silo" may be), and is to the credit of that talented all-round artist, Mr. Macdonald Gill, who has a genius for making alive and interesting the everyday things of this life. He has certainly done it with great charm here.

DARCY BRADDELL.

The Architecture Club.

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Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

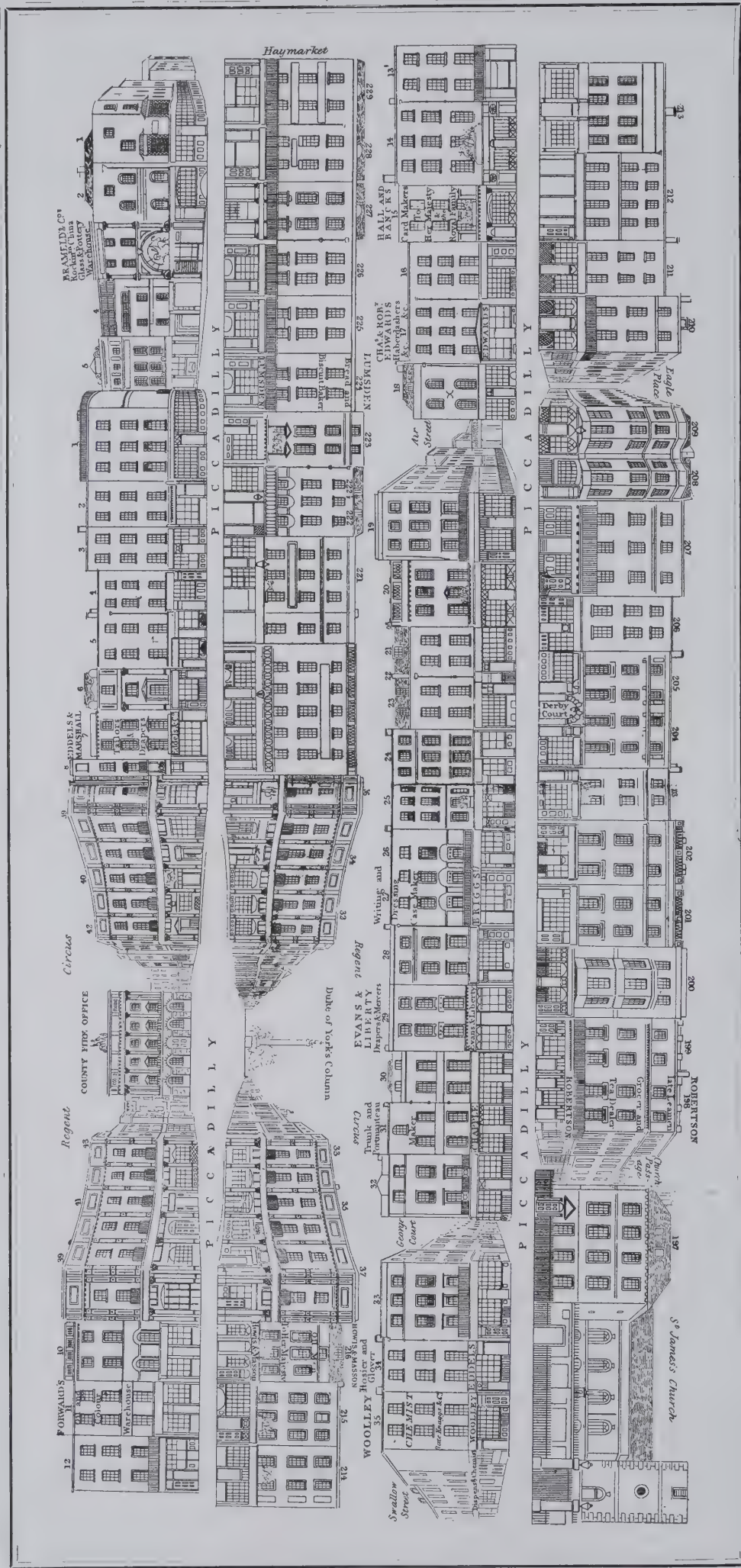
Moulinière House, Putney Bridge Road, London.



MOULINIÈRE HOUSE, WANDSWORTH.
(Built circa 1700.)



MOULINIÈRE HOUSE PUTNEY BRIDGE ROAD S.W. c.1700.



PICCADILLY.

(No. 25 in Tallis's "London Street Views.")

"Piccadilly," says Tallis, "forms the beginning of the road from London to Reading, Bath, and Bristol, and is intersected by many principal streets. . . . Piccadilly is so called from Piccadilly Hall, which stood on the ground now occupied by Sackville Street. This street was completed in the year 1642, as far as Berkeley Street. Coventry Street is a short street leading from the eastern end of Piccadilly to Leicester Square; it consists of retail shops, and has a great thoroughfare. This street occupies the site of Coventry House, the residence of the lord keeper Coventry. Here also Henry Coventry, secretary of state, died in the year 1606." Tallis then describes the streets leading from Piccadilly. Great Windmill Street, he says, contained the house and museum of the celebrated Dr. William Hunter; it also contained "an exhibition of waxen figures in motion, belonging to Signor Gagliardi, and in a window on the first floor of the house are two figures, a male and female, whose eyes roll upon each other in a manner calculated to excite the surprise of the gaping crowds, who stand to admire the wonders of Signor's magic art. In 1658 Windmill Street consisted of disjointed houses, and a windmill stood in a field on the west side, whence it derived its name." Regent Circus (Piccadilly Circus) is "a handsome circle of shops," Air Street is "principally celebrated for the number of its gaming houses," and the Haymarket is a "broad, handsome street" wherein is situated "the Queen's Theatre, commonly called the Italian Opera House," and the Haymarket Theatre. "The following curious advertisement was circulated in the papers of the day," says Tallis, "by the contrivance of the facetious Duke of Montague, as a satire upon the credulity of the public. *At the New Theatre in the Haymarket, on Monday next, the 16th January, to be seen a person who will perform the following most surprising things, viz., first he takes a common walking cane from any of the spectators, and thereon plays the music of every instrument now in use; and likewise sings to surprising perfection. Secondly, he presents you with a common wine bottle which any of the spectators may first examine. This bottle is placed on a table in the middle of the stage, and he (without any equivocation) goes into it in sight of all the spectators, and sings in it, etc.*" The nobility and public were taken in, and arrived at the theatre only to find that the conjuror was a myth, whereupon some made their way out, while a party remained in the house "to demolish the furniture into the street, and making a large bonfire."

Tallis's *London Street Views.*

IV.—Piccadilly Circus, Etc.



THE JUNCTION OF SWALLOW STREET AND PICCADILLY.

IT did not require the ingenious Tallis to tell us that "Piccadilly is a long and important thoroughfare, commencing from the end of the Haymarket, and proceeding to Hyde Park corner," for Piccadilly is, in many respects, the most distinctive street in London; and besides, it is *sui generis*, in that it begins with shops and ends with private palaces. The section here reproduced shows its commencement as far as Swallow Street, or, roughly, about a quarter of its whole length. But Tallis only produced two sets of elevations of the thoroughfare: this one and another taking us as far as Albemarle Street. The reason for this was that from the latter point there were few shops, and as advertisements of such was one of his objects, he does not give us views of that residential portion which is so interesting, and in view of its many illustrious past inhabitants, so historic.

What he does reproduce, however, is in another sense more valuable, because he can thus show us a series of elevations which have, to-day, become almost wholly altered. A glance at the opposite page will at once indicate what extraordinary changes have taken place on both sides of the thoroughfare; St. James's Church and its adjoining vicarage alone, or almost alone, remaining after a lapse of eighty-six years.

If we begin at the top right-hand corner we shall see the first five houses of what was once Titchborne Street; this street was formerly known as Shug Lane. The Black Horse inn was between Nos. 4 and 5. Its north side was demolished when Shaftesbury Avenue and the consequent alterations in Piccadilly were made, and the south side then became incorporated with the main thoroughfare. At its west corner Piccadilly begins, and the houses numbered 1 to 8 exhibit those Georgian frontages which were once such a feature throughout the whole street, and of which Lambert's, the silversmiths, was a comparatively recent survival. The classic columns of No. 6 alone give promise of what we find almost immediately after, the characteristic architecture of Nash's conception. We know this now as Piccadilly Circus, but it was then, and for long after, called Regent Circus. The rather curious numbering of this portion is explained by Tallis's own words: "Regent Circus is a handsome circle of shops intersected by Piccadilly and Regent Street, to which latter street it properly belongs, as the shops are numbered as forming part of that street." The County Fire Office, designed by Robert Abraham in 1819, is, as it were, the key to this circus—a circus which one may parenthetically remark has been disgracefully misused, all the opportunities given for making a really fine open space of it being wholly disregarded. It makes one despair when one sees such occasions not taken by the hand, and the energy of the authorities apparently directed rather to the erection of warehouse-like buildings all over London than to the conjunction of beauty with utility. The very significance of the County Fire Office was itself stultified when the ridiculous Shaftesbury Avenue (which might have been so fine an improvement) was, not designed, for it has no design; let us say, thrown together in an architectural hurry.

With the knowledge of what it is to-day it is amusing to find that Messrs. Swan and Edgar's establishment was then limited to the restricted premises of No. 10, next door to Forward's oil and colour warehouse. Air Street (note the tiled roof of No. 18 Piccadilly, as well as those of Nos. 21-3 and 30) was in those days chiefly notable for the gaming houses it contained. This street was existing in 1659, and was then the most westerly street in London! George Court, between Nos. 32 and 33, was so called till 1862, when its name was changed to Piccadilly Place. Swallow Street was formerly Little Swallow Street, the larger thoroughfare of that name having been absorbed when the construction of Regent Street took place.

Crossing to the south side of Piccadilly, and beginning at No. 229, at the corner of the Haymarket, we may observe a curious form of numbering—222½—which was then Beale's Saloon Tavern and Chop House, followed by the White Bear Hotel and Coach Office at No. 221, and Webb's Hotel and Coffee House next door. The former was a very old-established hostelry, for it is known to have been in existence, with the same sign, in 1685, and probably dated from very much earlier; both the engravers Luke Sullivan (who reproduced some of Hogarth's works) and Chatelain died in this house. At the south-east corner of the circus, to which we again come, one can observe, at No. 31, the sign of the Spread Eagle, the counterpart to the coaching inn with the same sign in Gracechurch Street, whose western office it was. In the distance rises the Duke of York's column, which had only been completed by Benjamin Wyatt five years before Tallis's survey was made, and which, of course, stands where Carlton House was formerly.

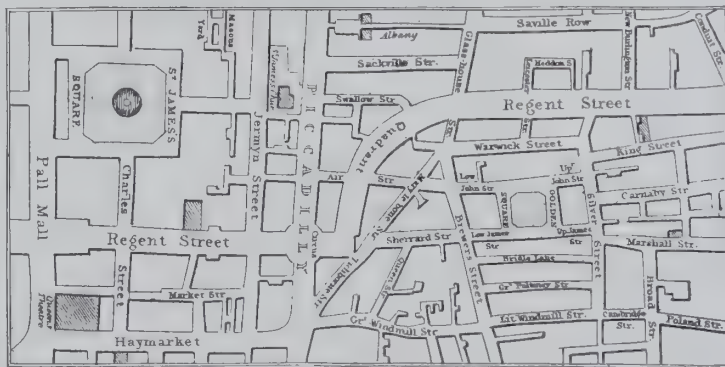
Passing Eagle Place, dignified by Strype as Eagle Street, we observe two interesting façades, at Nos. 209-10; the former was occupied by Mr. Young, a surgeon, his red lamp hanging over the entrance. No. 206 was a toy shop, kept by one with the curious name of Treluddra, an almost equally unusual name being that of Lopresti, a fish-sauce maker, at No. 199. Derby Court I cannot identify, having been unable to find out anything about it. No. 200, with its overhanging upper stories, was then the shop of Garden, the military accoutrement maker.

With Church Passage, formerly Church Street, and built about 1720, we come to St. James's Church, which was designed by Wren, and whose chief excellence is its interior, where may be seen the altar and font carved by Grinling Gibbons. The history of the church is too full a one even to be adumbrated here, but I may note that "Old Q," so indissolubly associated with another part of Piccadilly, lies buried here, as do such various illustrious ones as Charles Cotton, Thomas D'Urfey, Dr. Arbuthnot, Akenside, and Dodsley and Gillray, and "dear Mrs. Delany."

All the easterly part of Piccadilly is saturated with the social annals of Charles II's day: Piccadilly Hall, and Shaver's Hall, and the Tennis Court where Sedley nearly got killed. No wonder Phil. Porter could write:—

"Farewell, my dearest Piccadilly,
Notorious for good dinners;
Oh, what a Tennis Court was there!
Alas! too good for sinners."

E. BERESFORD CHANCELLOR.



Exhibitions.

THE GOUPIL GALLERY.—The exhibition of portraits, landscapes, and Jewish life studies by Mr. Leopold Pilichowski held in this gallery, was, at least, unusual. He has a voluptuous sense of colour, and there is a whole-hearted abandonment of all other artistic considerations in his attempt to realize his pictorial conceptions, which are strong and convincing statements of his emotional experiences in regard to persons, ceremonies, and things connected with his own religion.

In order to be impressive, he paints most of his portraits considerably over life-size, and he thus gets an almost overpowering effect of the personality of the sitter. Sometimes, too, he will be grotesque in his exaggerations so as to insist upon a peculiarity in a person. Taking his work all round, the chief impression is that of coarseness; he is inclined to coarsen all that he touches. The colour, too, helps to give this effect, as it is usually very strong, and in the complexions inclines to purples and reds. There is here and there a mellow quality in his colour schemes, which shows that he is not limited to reds and purples. The drawing generally is flexible and expressive; there is a sense of movement in the limbs, and sometimes impatience is signalized by the gestures of the hands. It is really very interesting to observe how expressive he makes the hands in all his works; they are not separated and isolated spots, but help to complete an inclination or a gesture of the head or other parts of the body. His things are seen in the round; they appear almost stereoscopic.

But with the exception of "A Wedding Feast in Poland" (32), and a few others, a lack of refinement is very apparent; the virility in his works is got at the cost of æsthetic qualities. To obtain beauty at the expense of what he would call truth does not enter his thought.

The portrait of Mr. Israel Zangwill is extraordinarily intense, and as in a great many of Mr. Pilichowski's other portraits, it is not limited by a too emphatic or anatomical precision in the drawing; the contours swell and undulate with a sense of life.

This artist has some faults of manner; the persistent trick of scratching his work while it is wet, with the wrong end of the brush, so as to expose the white surface of the canvas underneath, is a bad habit; here and there the effect is almost of a stippled drawing; veins on hands are easily indicated in this way. But the painter should beware of this too facile method, for where it is used the painting becomes thin in texture, and generally cheap in quality, and as it is not even consistently applied throughout a painting, a feeling of congruity is not attained.

The portrait of Professor Miliukoff is well placed and natural, and that of Mr. Alfred Kalish is extremely characteristic. Whether it can be counted to him for righteousness or not, the fact remains unquestionably fixed that Mr. Pilichowski does not flatter his sitters.

THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS.—The annual show of this society is much the same as usual; that is to say, that it runs on traditional lines. Very little of the work thrills one; it goes along a very even track, encountering but few jolts of discovery. As a matter of fact, the society needs waking up; it is too self-satisfied. There is a certain amount of just cause for this, because, as a general thing, the workmanship all round is very good, but all, or certainly most of the exhibitors, seem playing for safety; there are but few venturesome spirits. The only adventurer is Mr. Blampied, but his adventures all seem to entail the same incidents—we might call them adventures in a cul de sac. So he will not serve as an example of what I want.

Mr. Brockhurst's work is all very capably done; there is never a slip of the hair-like lines and dots of which his etchings are composed. One is filled with admiration for the skilful manner in which he does them, but to my mind, at any rate, they are not

etchings; they are not done for the sake of line; his work might just as well be executed in any other medium. Sometimes it has more the quality of mezzotint. Everything is worked out to the highest point of finish, and the light and shade minutely observed, but is not recorded under the emotional response of direct observation, but microscopically thrashed out with great labour and with the smell of midnight oil upon it.

Miss Molly Campbell evidently feels called upon to play the part of Hogarth to this age, as some of the titles of her etchings will show: "The Millionaire," "The Pauper," "The Rare Sex," and "The Dope Fiend." She is to be commended for her enterprise, but there does not appear to be any particular moral intensity behind her work as there is in that of Hogarth. She is flippant without being satirical; one is only a little amused; there is no corrective shock to the susceptibilities through the exposure of vice, they are too artificially imagined for this; her subjects are simply vehicles for picture-making. In every case the cart is before the horse, as we say.

Mr. Henry Rushbury is settling down to a humdrum repetition of his own very excellent work; he has evidently (happy man!) found the groove along which he can most securely move.

There is a certain amount of freedom in the work of Mr. R. C. Peter, which, although quite individual, is done something in the method of Anders Zorn.

Mr. Nathaniel Sparks shows rather an amusing little work of a fat milk-boy, which he calls "Melk!" One feels that this is the result of the artist's own observation of an incident in contemporary life, and, personally, I wish more of this kind of thing was done. There must surely be many subjects of a like nature which could be recorded, and they would have an interest quite apart from mere technical methods.

Good work is also shown by Mr. Middleton Todd, Mr. John Greenwood, Mr. Charles Taylor, and Mr. Job Nixon.

THE ARLINGTON GALLERY.—The young Anglo-Belgian sculptor, Mr. John Gordon Cluysenaar, who has just had an exhibition of his works in this gallery, is a sculptor of undoubted talent. He has a sense of character and appreciation of individual types, and his work is happily free from any exaggerated mannerisms; his craft does not run away with him and thus warp his judgment. He is not obsessed with the abstract; to him the concrete is good enough, and one concludes that in his portraits he has successfully secured the individual characteristics of his models.

Perhaps the work that strikes the happy mean between the classical and the naturalistic is "Masque de femme du peuple" (12); and the bust of Mr. Beaufort (4), and that of M. Jules Brunfaut (8) are full of interest, the latter particularly, which has a Bismarckian type of head; this sitter was a splendid subject for the sculptor.

There is one thing I take exception to, and that is the broken edges which Mr. Cluysenaar gives to the outlines of the eyes. In cases of very old people this may occur; but to make a general practice of it (as this sculptor is inclined to do) is a mistake, as it is liable to become merely a trick just to give softness, and a blurred and emotional expression. I know that it seems to give a sense of actuality, but it really does not; it is only an impression, which is not supported upon examination. In really great sculpture this sort of thing is not done, but only in what we might call the "sob stuff" of sculpture.

However, Mr. Cluysenaar shows enough work to make us expect that he will develop into a sculptor of some significance, and be a necessary counterblast to that kind of attitude of mind which believes that to be interesting sculpture must forsake beauty for ugliness, and that the sculptor must therefore seek his subjects in types of animality and in primitive barbarism.

RAYMOND MCINTYRE.

Recent Books.

English Homes.

English Homes, Period II.—Vol. I, Early Tudor, 1485-1558. By H. AVRAY TIPPING, R.A., F.S.A. London: Country Life. Price £3 3s. net.

Englishmen have much to be proud of; their countryside is the most beautiful in the world, their women are the fairest; and their houses—the houses of their ancestors—are unsurpassed. Perhaps such reflections as these are subversive to the growing spirit of internationalism; whether this be so or not, they are reflections which spontaneously occur on certain occasions, such as on a return to England from foreign travels, and on looking at the illustrations in Mr. Avray Tipping's "English Homes." This work is the first volume of Period II, covering the years 1485-1558.

To the student of architecture this is, of course, one of the most interesting periods in the history of English architecture, yet in looking through this book how difficult it is to retain unimpaired, as it were, the critical faculties. For not only are the buildings objectively mellowed and softened by time, so that we see them surrounded by a halo of picturesqueness, dimming their pure architectural form, but they are also overladen with a rich subjective glamour of romantic and historical associations. They are, indeed, our very flesh and blood, the stuff that we here to-day, despite our jazz, our internal-combustion engines, and our skyscrapers, are made of. How then can we pass impartial judgment? And clear thinking becomes even more difficult since we must frankly admit that if to-day we attempt to imitate, stone by stone, timber by timber, any of this work, which quickens our pulse with its ineffable beauty, the result will be a dismal failure.

Just as the architectural character of the eighteenth century is essentially urban, thereby harmonizing with the lives of the rich, whose only regard for the countryside was as a kind of sophisti-

cated setting for the *fête gallante*, so the architectural character of the sixteenth century is essentially rural, so that Mr. Avray Tipping does well to devote some introductory pages to the changes of land ownership and cultivation. The hard preceding winter of the feudal system, productive of its characteristically uncompromising defensive architecture, gradually yields to the sunshine of humanism. There is an upheaval in the soil. Religion, education, politics, and social life undergo changes which are speedily reflected in the rich blooms of architecture.

The book contains photographs and accounts of some five-and-twenty houses. Mr. Tipping's work is well known to readers of "Country Life," and each of these accounts is complete in itself, with the vivid picture which it evokes of contemporary life. They are invariably vivacious and scholarly, treating of architecture as but one of many elements in the synthesis. It would seem that the days when great houses can be built for wealthy patrons are passed. As Lord Curzon said recently on opening the Architecture Club's Exhibition, those who have taste have no money, and those who have money have no taste. Whatever respect we may have for the present, whatever faith we may have for the future, we cannot but feel a love for the past which has bequeathed to us so much beauty, of a kind, too, that it is outside our power to emulate. To say that to design a modern soft-goods emporium is a less pleasing undertaking than to design a Compton Wyngates is, perhaps, to be a sentimentalist—or at least it would be if it could be shown that the former is as capable of developing the finer human qualities as the latter. But perhaps it is.

This richly-illustrated volume is a thing to treasure, despite some of the melancholy thoughts that it engenders. The photographs are beautiful, and the letterpress consistently interesting.

H. J. BIRNSTINGL.



THE LOWER GARDEN, LAYER MARNEY, ESSEX.

(From "English Homes.")



PARHAM OLD HALL, SUFFOLK.

(From "English Homes.")



THE OLD EARLY TUDOR GATEHOUSE, BOLEBROKE, SUSSEX.

(From "English Homes.")

Studies in Architecture.

The Æsthetic Basis of Greek Art of the Fifth and Fourth Centuries B.C.
By RHYS CARPENTER. London: Longmans, Green & Co. Globe 8vo.
pp. viii + 264. 5s.

Art Studies: Medieval, Renaissance, and Modern. Edited by members
of the Department of Fine Arts at Harvard and Princeton Uni-
versities. Princeton University Press, Princeton, N.J., U.S.A.
Quarto, pp. 6 + 106 + Illus. 77. \$3½.

These publications are evidences of the zest with which aesthetics are studied as part of the new learning in the United States. Both are products of the universities, the first of Bryn Mawr, the second of Harvard and Princeton. They agree in the enthusiasm with which their materials have been gathered, but differ in their presentation. "The Æsthetic Basis of Greek Art" is a reasoned treatise; "Art Studies" are fragments of careful criticism: both are thorough and exhaustive in their treatment.

No book of the value of Professor Rhys Carpenter's analysis of the factors of Greek architecture and sculpture has appeared for many years, and such illuminating statements and comments take on now and then the complexion of discoveries. The author occupies the chair of Classical Archæology at Bryn Mawr College, and his original thoughts and clear way of expressing them are based on a study of his subject unusually intensive, and devoid of the dry-as-dust element that was at one time a conspicuous feature of such works. You know, as you read, that each statement has been subjected to a careful overhauling before being allowed to pass into the body of the book, which, although pleasant and easy to read, is packed so full of fine expository criticism, that it becomes impossible to quote from it: it must be taken whole.

While "Art Studies" are varied and view a wider scene, they

are marked also by a similar thoroughness of consideration, if by a less effective manner of presentation, but to architects especially, and to all who love great architecture, their earnestness and obvious enjoyment will be very welcome. The long paper on the masters of the sculptured west façade of Chartres is based on the lifelong work of M. Etienne Huvé, the guardian of the cathedral, who in 1920 produced his magnificent seven folios of photographs of the structure from which several of the present illustrations are made. The author of the article, Alan Priest, has immersed himself in the Gothic spirit however, and writes of it with earnestness and reverence, collating with it other work, such as that at St. Denis. The Abbey of St. Denis is also dealt with by A. M. Friend, who dwells on the treasures of Carolingian art associated with it, including the Ashburnham Gospels, that jewelled marvel of the ninth century acquired by J. Pierpont Morgan for £10,000 in 1901. To the modern architect the account by Fiske Kimball and Wells Bennett of "William Thornton and the Design of the United States Capitol," with its good and numerous illustrations, will be of special interest, and many will be no less intrigued by Georgiana Goddard King's descriptions of "Some Churches in Galicia," the pictures of which reveal delightful details, as do also the illustrations to the paper by A. Kingsley Porter, entitled "Compostela, Bari, and Romanesque Architecture," in which the contention that the "two great shrines of St. Nicholas at Bari at the far end of Apulia, and of St. James at the extremity of Galicia, are considerable factors in the evolution of Romanesque architecture" is established.

A very beautiful altar-piece in ceramic by Benedetto Buglioni, at Montefiascone, is described by Allan Marquand; Peter Brueghel's "Fall of Icarus," in the Brussels Museum, by Arthur E. Bye; and the "Ovile Master of Siena" is dealt with by Ernest T. Dewald.



THE PRIOR'S LODGING, WENLOCK ABBEY, SHROPSHIRE.

(From "English Homes.")

Austrian Painting.

Neue Malerei in Oesterreich. By ANTON FAISTAUR. Vienna: Amalthea-Verlag. La 8vo, pp. 4 + 86 + Illus. 42.

At the beginning of the century only one of the artists dealt with in this book had made a name: Gustav Klimt, who is now dead, but whose work has influenced Austrian art to a remarkable degree, imparting to it a character which is now reflected in the lesser plastic as well as graphic art of the country. Klimt's art lent itself easily to imitation. In the realm of painting it corresponds with that of Edmund Dulac in that of illustration; it has, indeed, an illustrative basis.

Klimt's portraits even are treated from a decorative point of view. There is the early one of a young lady in the Meithke Gallery of Fine Arts, Vienna, in which the dress of the period and the background are timidly decorative; there is the later "Portrait of E. F.," in which not only the dress and hat but the figure itself are absorbed in an ornamental scheme, and there is a half-length "Woman with a Fan," which constitutes a rich and telling design.

It is not only in Klimt's portraits that this is seen, however, for his remarkable evocation, in the State Gallery of Vienna, "Die Medizin," with its fine study of the nude, its visions of life and death, and its Eastern imagery, is a great decorative composition. Even his landscapes are ornamental, as witness "The Big Poplar" in the Meithke Gallery and "The Peasant's Cottage" in the State Gallery. Strong individual work of this kind was bound to make a definite impression on the Austrian painting that followed, but it is seen only in a strongly-

marked way in the work of the lesser artists, with whom this book does not deal.

The bigger men, those that count to-day, are Egon Schiele, Franz Wiegeler, Anton Kolig, Oskar Kokoschka, and Alfred Kubin, realists all, Schiele only retaining some of Klimt's decorative passion, which is to be seen in the landscape, "Four Trees," with its added sombre symbolistic effect, and in the accessory draperies of the nude, "Loving Couple." But it is realism that is Schiele's characteristic, not ornament, as may be seen from his portrait of a tall man, his "Mother and Child," and "The Family." Franz Wiegeler is a splendid draughtsman, and his portraits and nude studies, although exhibiting realistic treatment, are modified by a classical touch wholly wanting in Schiele. In painting his still-lives and his figure paintings with still-life are generous and satisfying. Anton Kolig is more violent than his brother artists—"The Lament" is a vivid composition—but his draughtsmanship is even finer; it is more virile. Kokoschka is better known, for his fine portrait series dates back to 1908, but certainly owes nothing to Klimt. He is the most "modern" of all the Austrian artists here dealt with, and his work has certain approaches to Gauguin, Van Gogh, and Cézanne; he has drunk at the same invigorating spring. This is as far as the symptomatic painters of Austria are allowed to go by Anton Faistauer, who will not admit the unnaturalistic school. He discusses cubism and expressionism, the art intention and the spirit of the age generally, but will not admit abstractionism, for he is a naturalistic painter himself of considerable distinction. His book is an admirably sane exposition of its subject.

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Fine Arts Commission.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—As an organizing council which aims at confederating the associations and societies of workers in the arts, we note the official setting up of a Fine Arts Commission to advise the Government and other public bodies and to “form the taste of the nation.”

While agreeing that such a commission may do valuable work, we believe that as various bodies representing the different points of view of workers in the arts in this country are in existence, such bodies through their accredited representatives should be brought into consultation, and facilities should be afforded for a more representative commission.

We would point out that many arts are untouched by the present proposals, such as the art of the theatre, which so largely influences public tastes; the industrial arts, which go to every home, and without which, advice cannot be adequately given regarding interior decoration of public buildings; and arts in their educational aspect, as from schools and training colleges, which all have a most obvious influence on national tastes.

Yours faithfully,

pro A. SEDGWICK,

J. P.

Hon. Secretary, British Confederation of Arts, on behalf of the Organizing Council.

Tallis's “London Street Views.”

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I must congratulate you on the happy idea that has prompted you to issue in your valuable ARCHITECTURAL REVIEW good reproductions of Tallis's “London Street Views.”

In connection with the above I should like to make two small suggestions:—

1. As some little time must elapse before it is possible to give copies of all these “Views,” would it not be well to let the *early reproductions* be of such of the “Views” as have *not* been reproduced at all, or at any rate not recently? As you are doubtless

aware, some of the views have been reproduced of recent years; e.g., Fleet Street, in W. G. Bell's “Fleet Street in Seven Centuries,” 1912 (p. 526-7); Bond Street, in H. B. Wheatley's “Short History of Bond Street, Old and New,” 1911 (pp. 28-29, 30-31); St. James's Street, in E. B. Chancellor's “Memorials of St. James's Street,” 1922 (p. 40); and Fenchurch Street and Leadenhall Street in Richard Kemp's “Some Notes on the Ward of Aldgate,” 1904 (p. 67-71).

2. As many old firms, and others, carry on business in these streets, would it not be possible in course of time to issue separate copies, or sets, of these good reproductions which could either be bound up, or framed, and hung up in banks, public libraries, and business premises situate in the respective streets? I should be glad if you would kindly consider these points.

I might add that the London Topographical Society has recently (1921) issued to its members a *complete* facsimile of the part containing Bond Street.

Yours faithfully,

H. GUY HARRISON.

Member of The Harleian Society. Member of the Council of The British Record Society.

Annual Conference of the R.I.B.A.

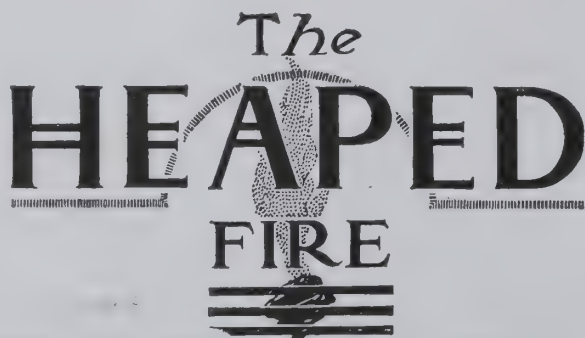
The annual conference of the R.I.B.A. and its allied societies in the United Kingdom and the Dominions overseas will take place at Oxford from July 9 to July 12. A preliminary programme is in course of preparation by the Executive Committee under the chairmanship of Mr. Edward P. Warren, F.S.A., president of the Berks, Bucks, and Oxon Architectural Association. It is confidently anticipated that there will be a “record” attendance at the meetings, the banquet, the visits, and the excursions, which are now being arranged by the Executive Committee. A preliminary programme will be issued at an early date. Ladies will be especially welcomed at the conference, and it is hoped that a large number will be present. The remarkable popularity of the previous conferences at Liverpool, Cardiff, and Edinburgh, and the attractions offered by Oxford to a gathering of architects should contribute to ensure a memorable success for the conference of 1924.

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The President's Badge for the Liverpool Architectural Society.

Designed by H. Tyson Smith.

The new president's badge for the Liverpool Architectural Society consists of a remarkable piece of silversmith's work. It has been made by the sculptor, Mr. H. Tyson Smith, by the *cire perdue* process, little used to-day, but much favoured by Cellini and the Italian silversmiths of the Renaissance. It is a process by which the wax of the original model is burnt out of the mould made for casting. Its risk is that the original wax model is lost. Its advantage is that if all goes well an excellent casting is made. This casting is later chased and carved. In the case of this badge a great deal of fine tooled work has been done on the silver since casting, and it is the clean lines left by the tool which give so remarkable a character to the formal drapery of the figures as well as to the other enrichments.

The general design, apart from the excellence of the workmanship, seems to me one of great beauty and dignity. The figure of Athene is nobly conceived with strong architectural character. There is no modern sentimentality about it. The attitude with the two outstretched arms, each holding an appropriate symbol, makes a very charming silhouette, and the two dolphins are cleverly introduced to balance the composition. The band containing the figure is finely moulded and very gracefully bent to the sides of the pedestal. These slight bends relieve the harshness a complete circle might have had, especially when seen against a dark background. The link at the top for a ribbon is very cleverly arranged to balance this pedestal and to form a suitable top to the badge. I think the society is extraordinarily fortunate to possess so beautiful an ornament, which, in my opinion, far excels any similar piece of modern work I have seen.

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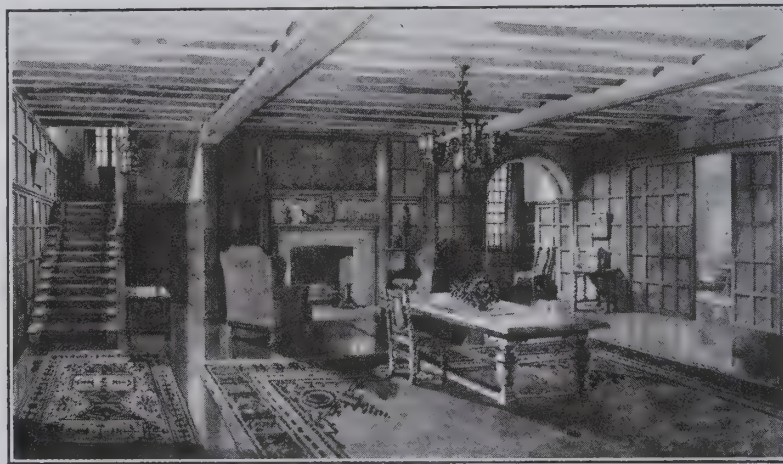
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Castlewood House, Shooters Hill.

A deputation from the Woolwich Borough Council recently met the Local Government and Museums Committee of the London County Council and put forward the local view in favour of converting Castlewood House, Shooters Hill, into a museum and art gallery. It is estimated that between £2,000 and £3,000 would be necessary to renovate the house.

A New Partnership.

Mr. Arthur G. Leighton, F.R.I.B.A., of 225 Long Lane, Bermondsey, S.E.1, has taken into partnership Mr. H. John Higgs, A.R.I.B.A., who has been associated with him for some years since the war. The style of the firm in future will be Messrs. Leighton and Higgs, F. and A.R.I.B.A.

Town-Planning Conference and Exhibition of Students' Work.

It is interesting to note how in the growth of Local Government there has ever been a gradually increasing demand for greater creative ability on the part of officials responsible for its administration. This is particularly apparent in regard to the preparation and carrying out of town-planning schemes. Perhaps if town planning had been more a matter of judicial administration, and less a matter of imagination, it would have been put into operation to a far greater extent than it has been. Hence, there is need for education in town planning.

It is ten years since there was founded in London a department of town planning in connection with the School of Architecture at University College, and during these ten years a large number of students have passed through their certificate and diploma courses, and have emerged as town planners.

Immediately after the war, short courses were provided for officers returning overseas, and the new method of developing land, which the modern interest in town planning has evolved, will, no doubt, have a considerable influence in the future develop-

ment of our colonial towns. But in a new subject like town planning, we are all students, and progress in education in the subject has depended very much upon the accumulated successes of good students.

As marking a stage in education in the subject, and as providing an opportunity for those who are not actually students to avail themselves of the teachings of the recognized exponents of the subject, it has been arranged during the week March 31-April 5 to hold a town-planning conference and exhibition at University College, and a very excellent programme has been provided.

The exhibition is to be confined to the work of past and present students, and to the exhibition of important town-planning features in the neighbourhood of London.

The exhibition will be opened by His Royal Highness, Prince Arthur of Connaught, on March 31, and the following is the programme of what is to take place during the week :—

Tuesday, April 1, at 5.30.—Address by Dr. Raymond Unwin on "Zoning requirements of Town-Planning Schemes under the Act." Chairman: Mr. Alfred Gotch, president of the R.I.B.A.

Wednesday, April 2, at 5.30.—Address by Mr. Geo. Pepler, on "The Technique of preparing Maps in connection with Town-Planning Schemes." Chairman: Mr. Thomas Mawson, president of the Town Planning Institute.

Thursday, April 3, at 5.30.—Address by Dr. Gibbon on "Town Planning Schemes in relation to their Regional Development." Chairman: Mr. Neville Chamberlain.

Friday, April 4, at 5.30.—Address by Mr. Topham Forrest on "Architectural Interests involved in the making of Town Planning Schemes." Chairman: Mr. Andrew Taylor.

Members of local authorities and architects are cordially invited to attend the lectures, and as the conference is entirely educational, great importance is attached to the value of open discussion.

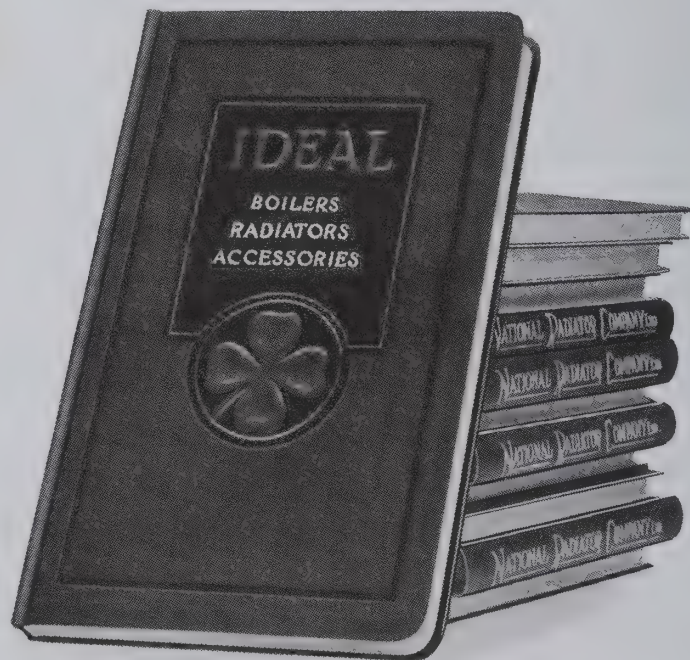
The London County Council have very kindly (through Mr. Topham Forrest, their architect) intimated their intention of assisting with the exhibition of models and maps. The students in the course of their studies have prepared schemes for very many interesting areas around London, and an exhibition of these should be of great interest to the local authorities concerned.

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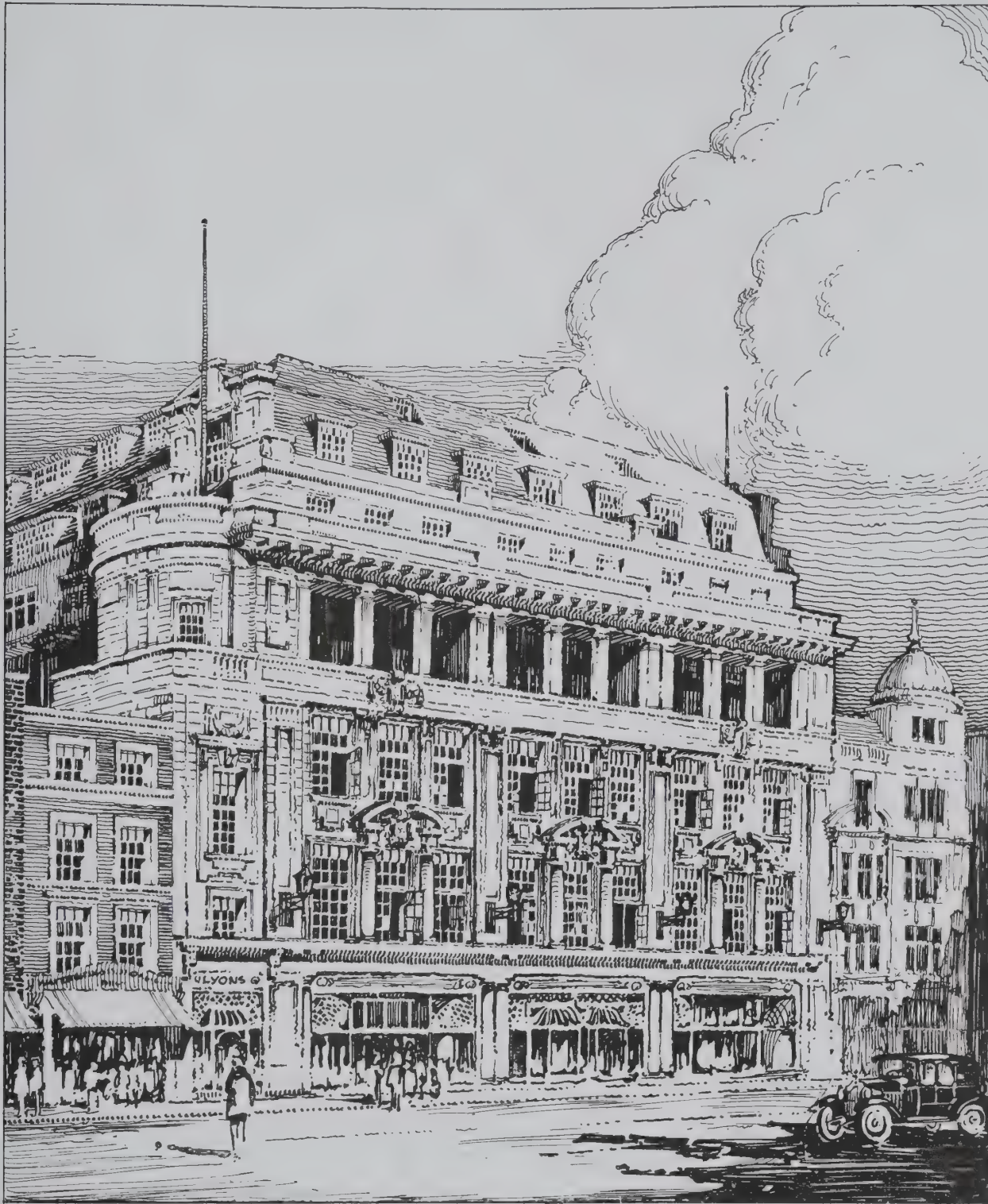
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Clopton Bridge, Stratford-on-Avon.

This famous old bridge is the subject of a dispute between the Preservation Society of Stratford-on-Avon and the Ministry of Transport. The bridge was built in the fifteenth century by Sir Hugh Clopton, and in 1814 was widened to 20 ft. It was again altered in 1827, when the up-stream parapet was removed and an iron footpath was hung on the side of the bridge along its whole length.

Owing to the increase of traffic the Town Council propose to remove the iron footpath, widen the bridge by 20 ft., restore the parapet removed in 1827, and face the extended arches and piers with the existing stone in order to restore the original character of the bridge and at the same time meet the needs of the present-day traffic.

The Stratford-on-Avon Preservation Society have, however, put forward an alternative scheme, which proposes to reinstate the original bridge by removing the 1814 additions, close it to all pedestrian traffic, and to construct a "switch" bridge and road to the north-east of the old bridge.

The Stratford-on-Avon Council have sanctioned plans for their scheme of widening the bridge, and have promised to preserve all the distinctive features. The Minister of Transport, in replying to the deputation from the Preservation Society, pointed out that whilst he sympathized with their scheme, they had approached him rather late. He said, however, that the matter would be postponed for further consideration.

A War Memorial.

Mr. T. Nicholson, the architect appointed by the Workington Trades and Labour Hall Committee, has been instructed to prepare plans for the erection of the Workington Labour Hall, which is to form a war memorial of an original character. The objects of the scheme, which is estimated to cost £30,000 to carry out, are to house the various trade unions, friendly, and benevolent societies, under one roof in a commodious and well-appointed building, and also to provide the funds for the erection of homes for the aged and infirm from the revenue of the undertaking.

St. Paul's Bridge.

A deputation from the Royal Institute of British Architects and other bodies was received by Mr. Gosling, Minister of Transport, on the 11 March, and urged him to reconsider the Ministry's decision to share the cost and appoint a committee to consider the various bridge schemes in the light of London's traffic needs.

Mr. Gosling replied that to reverse the decision would be difficult in face of the sanction Parliament gave to the scheme in 1911. He also pointed out that the Ministry's experts were in favour of it.

The London County Council has still to decide whether it will share in the cost, so the matter is by no means settled yet.

The Architecture Club.

In opening the second annual exhibition at the Architecture Club at Grosvenor House, the Marquess Curzon had many interesting and piquant remarks to make on the present-day position of architecture. His Lordship spoke encouragingly of the exhibits, which he considered gave proof of progress and improvement in the field of design.

Referring to the work of the modern school of architects, he considered that America was the most advanced, inasmuch as American architects showed the greater ingenuity in the application of the old styles to modern work, and he asked to what extent England could do the same.

Discussing country houses, his Lordship deplored the lack of taste of the *nouveau riche*, and the fact that people of taste were without the means to erect houses of merit. He thought the smaller English country houses were often very beautiful, but that the cottages and villas now being erected throughout the country were an abomination, and he drew a telling comparison between these buildings and the delightful cottages of the sixteenth century.

The loss of Nash's Regent Street was, he considered, profound, and the individualistic creations taking its place deplorable.

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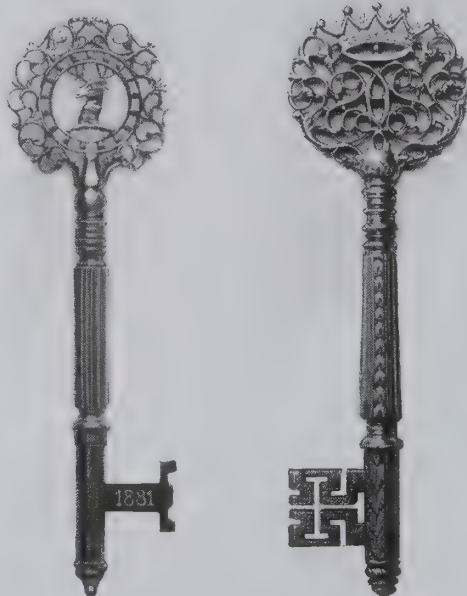
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Modern Colour-Schemes at the British Empire Exhibition.

The possibilities of colour contrast as applied to house decoration will be shown in the Palace of Arts at the British Empire Exhibition in connection with the model dining-room and hall designed by Lord Gerald Wellesley and Mr. Trenwith Wills in the recent competition held under the auspices of "Country Life." The jury of award consisted of Sir Edwin Lutyens, Miss Ellen C. Woolrich, Sir Lawrence Weaver, Mr. P. Morley Horder, and Mr. Norman Wilkinson. Messrs. Gazes, of Conduit Street and Kingston-on-Thames, have been selected to carry out the work, and may be relied upon to do justice to the opportunities afforded by an excellent design.

An Election to the Athenæum Club.

Mr. Robert Anning-Bell, R.A., must be congratulated on the high honour of becoming a member of the Athenæum Club under the famous Rule II, which allows the annual election *honoris causa* of certain persons "of distinguished eminence in science, literature, the arts, or for public service."

That the election comes in the club's centenary year is a point to be noted.

Mr. Anning-Bell is chiefly known by his mosaic tympanum over the main entrance of Westminster Cathedral, and owes the fact that he became a Royal Academician a couple of years ago as much to his modelling and stained-glass work as to his painting. His wife is also a painter of repute.

The City Hall at Newcastle.

Messrs. Nicholas and Dixon-Spain have been awarded the first prize of £750 in a competition for designs for a City Hall and baths for Newcastle.

The Royal Gold Medal.

The refusal of Professor Lethaby to accept the award of the Royal Gold Medal of the Royal Institute of British Architects this year calls to mind the fact that it is fifty years since an architect declined the blue ribbon of the architectural world. In 1874 John Ruskin refused to accept the honour as a protest against what he regarded as the artistic vices of the age, as instanced by the way the railway engineers were recklessly approaching the ruins of Furness Abbey. Possibly Professor Lethaby has been actuated by similar convictions in regard to present day decadencies in declining the medal.

The Victoria and Albert Museum.

CHINESE SCULPTURE.

The Victoria and Albert Museum has recently acquired, with the assistance of the National Art-Collections Fund and a small body of friends of the museum, a magnificent early Chinese statue in dark grey limestone. The figure, which is life-size, represents the Buddha Amida, seated cross-legged. Behind the head is a large circular halo, decorated with elaborate floral designs of a type derived from Indian Gupta sculpture, retaining considerable traces of colour on the surface of the stone. The statue, which is a characteristic example of the great Buddhist art of the T'ang dynasty (A.D. 618-906), is probably the finest piece of Chinese stone sculpture that has yet reached this country. It is temporarily exhibited on the staircase leading to Room 62, just to the right of the main entrance.

JACOBITE WINE GLASSES.

The large collection of English glass at present on exhibition in the Loan Court at the Victoria and Albert Museum has been further augmented by a fine collection of about fifty pieces lent by Mr. C. Kirkby Mason. These pieces (including two rare decanters) consist exclusively of glasses engraved with portraits, mottoes, and emblems commemorative of the Jacobite cause, and date from the middle and second half of the eighteenth century. There are several unique specimens, and the collection as a whole worthily represents not only the finest period of English glass-making, but also an interesting phase of English history.



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ANTIQUE

MARBLE MANTELPIECES



C. PRATT & SONS

BROMPTON ROAD, S.W.3

Telephone: Kensington 1942

THE CONSIDERATION OF STYLE



Plate IV

April 1924

MEDIÆVAL

In addition to chandeliers, pricket candlesticks, and lanterns, the Cresset was used in Mediæval times. Originally filled with tarred rope or resinous pine-wood, the effect of its ruddy light can now be suggested by a lining of tortoiseshell.

FARADAY & SON, LTD.

146-150 Wardour Street, W.

Change of Address.

The new address of Mr. Leslie Mansfield, F.R.I.B.A., is 27 Victoria Square, Buckingham Palace Road, S.W.1. Telephone: Victoria 3355.

The late Major Freyberg's Practice.

We are advised by Messrs. Cuthbert Lake and Sutton that they have taken over the practice of the late Major Herbert Freyberg, F.S.I., M.S.A., which he carried on at 8 Gray's Inn Square, and the business will in future be conducted from their office, 9 Stone Buildings, Lincoln's Inn, W.C.2. Messrs. Cuthbert Lake and Sutton have taken over the entire staff, and are collecting the book debts and paying the outgoings.

Town Planning Exhibition and Conference, British Empire Exhibition.

The Right Honourable J. Wheatley, J.P., Minister of Health, has consented to visit the Town Planning Exhibition which will be held at the Palace of Arts from the opening of the Main Exhibition, 23 April until 17 May. The material promised indicates that this will be the most comprehensive and effective exhibition of town planning in Great Britain and the Empire that has yet been held. A conference in connection with the exhibition is being organized.

The Grosvenor Galleries.

Messrs. Colnaghi & Co. announce that they have sold the lease of their gallery at 51A New Bond Street, known as the Grosvenor Galleries, and have transferred the name and business to their main galleries at 144-146 New Bond Street, where they will continue to hold exhibitions of works by living British artists.

Messrs. Colnaghi have decided to hold in future fewer, smaller, but they hope even better exhibitions at 144 New Bond Street, and to maintain their standard, which they found was deteriorating owing to the almost impossible nature of their task at the old gallery.

TRADE AND CRAFT.

British Empire Exhibition.

Messrs. W. H. Gaze and Sons, Ltd., the well-known building contractors, of 10 Conduit Street, London, W.1, are busy at the British Empire Exhibition. Besides the erection of quite a number of stands to architects' plans, they are engaged in building and decorating the fittings comprising the Chemical and Food sections in the Palace of Industry, which occupy a considerable area. Messrs. Gaze are themselves amongst the exhibitors, and invite their friends to meet at the "Gazeway Lounge" in the centre of the magnificent Palace of Engineering. For the Palace of Arts the same firm has been selected to carry out a dining-room and hall typical of modern ideas of furnishing and decoration, from designs accepted in competition as models of the best. Lord Gerald Wellesley and Mr. Trenwith Wills are responsible for these, the outstanding merit of which was decided by a committee of eminent artists, architects, and designers.

Corrections.

Messrs. Harris and Sheldon ask us to say that in their advertisement in the March ARCHITECTURAL REVIEW, an illustration of a metal shop frontage for Messrs. Austin Reed was inadvertently described as their own work, whereas it was in reality made and fixed by Messrs. Cashmore, Bowman & Co. Messrs. Harris and Sheldon much regret this error, and would point out that their own work was confined to the interior fittings of the shop.

The National Radiator Company point out that in their advertisement in the March ARCHITECTURAL REVIEW, the reference to the Ideal "Cookanheat" as combining the two duties of cooking and hot water supply should apply only to No. 01. Nos. 1 and 2 fulfil the *three* duties from a single fire of cooking, hot water supply, and warming of rooms, the No. 2 being frequently attached to nine or ten radiators as it has a very powerful boiler surrounding the fire on three sides. A reference was also made to a new drought alarm, and this should have been referred to as the Ideal drought alarm.



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Architect—The late W. KELLY, F.R.I.B.A.

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ONLY builders of wide experience and outstanding prestige can be trusted to give adequate expression to the Architect's creations. For many years Gazes have carried out successfully work planned by well-known Architects, and the fullest enquiries are welcomed as to past contracts handled by the firm.

An appointment to view the modern schemes of decoration of unusual interest at "The Gazeway," Surbiton, will be appreciated.

We are exhibiting at the BRITISH EMPIRE EXHIBITION in connection with which we are carrying out important Contracts.

GAZES 10 CONDUIT STREET,
LONDON, W. 1.

AND AT KINGSTON-ON-THAMES, SURBITON, WALTON, AND WEYBRIDGE.

W. H. Gaze & Sons, Ltd.

The Helsby Twin Wiring System.

We have received from The British Insulated and Helsby Cables, Ltd., of Prescott, Lancashire, copies of their brochures containing full particulars and illustrations of the Helsby twin wiring system. Though originally designed to meet the demand for an economical, easily erected, and reliable system of wiring in connection with small dwelling-houses, it has proved eminently suitable for electric lighting installations in all kinds of buildings, including large country mansions and residences, churches, chapels, public buildings, business premises, factories, etc.

Bush House.

The general contractors for Bush House, Kingsway, were Messrs. John Mowlem & Co., Ltd., and the sub-contractors were as follows: Dorman, Long & Co., Ltd. (steelwork); C. Isler & Co. (artesian wells); Mather and Platt, Ltd. (sprinklers, fire hydrants, and service tanks); Waygood-Otis, Ltd. (lifts); Rosser and Russell, Ltd., R. Crittall & Co., Ltd., G. N. Haden and Sons, Ltd. (heating); Henry Hope and Sons, Ltd. (windows); Electrical Installations, Ltd. (lighting); Doulton & Co., Ltd. (sanitary ware); H. H. Martyn & Co., Ltd. (bronze doors and decorative metalwork); R. Gay & Co. (paint); James Gibbons, Ltd., Wolverhampton (ironmongery); Matthew Hall & Co. (plumbers' work); Limmer and Trinidad Lake Asphalt Co., Ltd. (asphalte); J. Whitehead and Sons, Ltd., Fenning & Co., Ltd., A. and F. Manuelle (marblework and granite); Becco Engineering and Chemical Co. (water treating plant); Cashmore, Bowman & Co., Ltd. (metalwork); George Crocker (polishing); Hollis Bros. & Co., Ltd. (oak flooring); W. Ingle (photography); Patent Victoria Stone Co. (granolithic work); Sanitary Floor Co. (polishing floors); Synchronome Co. (clock installation); Self Sentencing Expanded Metal Works, Ltd. (ceilings).

The masonry and setting-out of the dome, which proved to be an extremely intricate piece of work, was carried out by the Bath and Portland Stone Firms, Ltd., under the supervision of their chief setter-out, Mr. N. Bird.

The approximate total weight of steel in the framework of the building is 2,320 tons. There are nearly four acres of floor area in the basement and ten floors. These floors have been designed for a load of 185 lb. per sq. ft., except the ground floor, which is even stronger, being designed for a load of 200 lb. per sq. ft. inclusive. The flat roof also has been designed for an inclusive load of 140 lb. to the sq. ft. The skilful detailing of so large a steel-framed unit naturally has some features of interest to constructional engineers. There are seventy-six main stanchions designed for loads of 300 to 350 tons each. These stanchions are of compound section built up of 12 in. by 6 in. B.S.B.'s and plates 10 in. or 12 in. wide (for single joist stanchions) and 14 in. wide (for double joist stanchions). On the Strand front there are two main stanchions designed for a load of 500 tons each, built up of 18 in. by 7 in. B.S.B.'s with plates 24 in. wide on the lower lengths and 18 in. wide on these above. Between the basement and the first floor level at the Aldwych end is an auditorium measuring 75 ft. long by 67 ft. wide by 21 ft. high, with a gallery about 15 ft. wide round three sides. The stanchions carrying the floors above this auditorium exert heavy point loads on three pairs of twin plate girders erected at the first floor level, the load on each pair of girders being 680 tons. These girders are 43 in. by 20½ in. and each 41 ft. 5 in. long. Stanchions, constructed similar to the two on the Strand front, are erected in the centre of the building designed for a load on each of 470 tons, which is what they will have to carry if and when the tower is added. All the stanchions have particularly wide, spreading bases for the distribution of the heavy loads over a wide area of the reinforced concrete foundations. The area of the site was enclosed in massive retaining walls of reinforced concrete, the toe of which formed the foundations for the external stanchions of the steel structure. The main beams in the floors are, generally, 20 in. by 7½ in. by 89 lb., from which run secondary beams of 12 in. by 6 in. by 44 lb. and, on these, concrete floors of the hollow tile type were cast *in situ*.

The steel work is British manufacture throughout. The steel was rolled at Dorman, Long & Company's mills at Middlesbrough, and the fabrication was done in its entirety at their London Works at Nine Elms, then delivered and erected.

SAFEGUARD THE VITAL PARTS OF A BUILDING WITH GOOD ASPHALT



PHOTO BY AEROFILMS, LTD.

Architects: Helmle & Corbett.

THE WHOLE OF THE ASPHALT WORK

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WAS EXECUTED BY THIS COMPANY,
THE AREA COMPRISING
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Architect:
H. Payne Wyatt, Esq.

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Vitrolite is cast in sheets up to 120 in. by 40 in., $\frac{1}{4}$ to 1 in. thick, so that joints can be practically eliminated altogether. It can be cut, bent to avoid angles, and the edges bevelled and polished. It is fixed to walls and ceilings by a mastic, but if necessary it can be drilled to receive screws.

Vitrolite is supplied in two colours—white and black. Once installed its maintenance cost is reduced to a minimum as its surface can be quickly and easily cleaned. By simply rubbing over with a damp cloth its snow-white freshness is immediately restored.

Lavatory Partitions and Door Styles completely clothed with Vitrolite eliminate all exposed metal with the exception of Door Hinges and Stops.

Non-absorbent and impervious to acids, Vitrolite is undoubtedly the most suitable material for wall-linings, ceilings, counters, table-tops, shelves, and back slabs, in Hospitals, Shops, Kitchens, Bathrooms, Lavatories, Hairdressing Saloons, etc. It is also much used for Shop Fronts as the sulphurous fumes in the air do not affect its whiteness.

VITROLITE CONSTRUCTION CO. (Europe), Ltd.

1 Victoria Street, Westminster, London, S.W. 1.

Telephone—Victoria 9777.

OBITUARY.

The late W. E. Willink, M.A., F.R.I.B.A.

It is with deep regret that we announce the death of Mr. William Edward Willink, M.A., F.R.I.B.A., at the age of sixty-eight. He was articled to Mr. Alfred Waterhouse, R.A., and designed the following buildings in conjunction with the late Mr. Philip C. Thicknesse: The School of Art, and three elementary schools at Liverpool; secondary schools at Goole, Wallasey, and Macclesfield; university laboratories; school halls at Uppingham, Shrewsbury, and King William's College, Isle of Man; school houses at Uppingham and Shrewsbury; Lancaster County Asylum Hospital; various banks, houses, churches, and commercial buildings; internal decorations of various ships for the Cunard and Booth Steamship Companies, the Cunard building and the offices therein, and war memorials. In conjunction with Mr. Harold A. Dod he reconstructed the offices of the Liverpool and London and Globe Insurance Company at Liverpool, and designed the school buildings at King William's College, Isle of Man, war memorials, and the internal decorations of ships for the Cunard and Anchor-Donaldson Lines.

The late W. H. Ward, M.A.

William Henry Ward was born at Iver, in Buckinghamshire, in 1866. He was educated at Repton, whence he proceeded to Cambridge as a scholar of Clare College. He entered Sir Arthur Blomfield's office as a pupil in 1890, after which he worked as an improver under Sir Ernest George for eighteen months, and for the next three years as assistant to Sir Edwin Lutyens. In 1895 he won the R.I.B.A. medal for measured drawings.

Some years were spent in writing his book on French Renaissance Architecture, which is likely to remain the standard textbook on the subject for many years to come. Though not long recovered from a severe operation, and being more than ten years over military age, he joined up soon after the outbreak

of the European war and remained on active service until the end.

For the last two years before his death he had been occupied in collecting materials for, and in writing, the opening chapters of a history of the Parish of Iver. In work of this description he united the trained habits of the scholar with a cultivated facility of literary expression. No fact was too insignificant to be verified and no trouble too great in securing the necessary verification. When once he had the data before him he wrote rapidly and in an easy, unlaboured style.

His tastes lay almost entirely with Renaissance art. For Gothic he had what might almost be called a blind spot. He would admit the beauty of mediæval art but it failed to interest him. This was due in part to reaction from the feebly caricatured Gothic with which he was brought into contact during his pupilage. But there was a certain austere strain in his character, doubtless inherited from Genevieve and Huguenot ancestry on his mother's side, which pointed his preferences to the classic rather than the romantic element in architecture. It was the sheer intellectuality of the Florentine Renaissance rather than its hidden fires that led him to place it in the very first rank. It was probably some kindred quality in the French architecture of the seventeenth and eighteenth centuries that formed its attractiveness in his eyes.

His whole life may be said to have been one continual struggle with pain and ill-health, but his pluck and energy were indomitable. Though in possession of sufficient means to have enabled him to lead a life of such ease as is possible to an invalid, he gave his time uncomplainingly to committee work at the R.I.B.A. and elsewhere. Reviewing, lectures, chairmanship of the Church Crafts League, parochial affairs at Iver, of which he was a churchwarden, the secretaryship of the Wren Society, and of a cottage hospital, these were some of the activities of a man who might without blame have confined his energies to such work as could be done from an armchair.

Of his many acts of private benevolence it were better perhaps to keep the silence that he would have preferred; but there is no doubt he will be sorely missed by many beyond the circle of his more intimate friends.



Architects: Helmle & Corbett.

GRANITE

THE ILLUSTRATION SHOWS ONE OF THE TWO OUTSIDE STAIRCASES AT BUSH HOUSE WHICH TOGETHER WITH THE WHOLE OF THE GRANITE BASE COURSE & BASES TO THE COLUMNS WERE SUPPLIED FROM OUR OWN STANDARD GREY GRANITE QUARRIES.

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Plate I.

May 1924.

ST. JOHN'S COLLEGE, OXFORD.

From an Etching by William Walcot.

Bases of Criticism : IV.—Style.

IT will be quite in the mode to look a little askance at "style," the changing garment of building, which our forefathers have fashioned and altered and adapted and rearranged through the slow centuries. For there is the danger, as one has written, that "while we are dressing ourselves up to act old parts, we have no mind for our own times." He would rather have us saturate our minds with the purpose and function of any building we are about, and, using to the full all the resources of construction and materials in their rightest and most significant way, let the plan grow out of the purpose, and the shape out of the plan; and so may we hope without revolution or perverse originality to achieve in time something new, and breathe life again into the old bones of architecture. Almost am I persuaded, I too, to launch out on the adventurous seas, with Professor Richardson dithyrambic on the prow and Professor Lethaby mildly hopeful at the helm. My eyes, too, have seen a vision of new things, of buildings lean and clean and purposeful, a sheer wall, a glimmer of steel and glass, a bravery of singing colour set about the doorway. But the vision fades, and I turn to that seaside cottage for my Aunt Matilda, where all the bedrooms are to face the sun, and the two sitting-rooms must be large and cosy at once, and there must be no brass to clean, and could it be just like the Tudor rectory where Uncle Albert used to live, but not so expensive, of course? And I know that if with simple materials and long-tried shapes of window and door, roof and chimney, I can catch a little of the grace of the old builders, without pretending they did the work, and if at the same time I can keep the larder and the coal-cellar apart in the plan, I shall have no reason to be ashamed of what I have done, or to think I am betraying the future out of homage to the past.

While it is altogether right and proper that we should no longer think of judging and criticizing a new building by its likeness to some past period, its "correctness" of archaeological echo, that we should want to know what was the problem, in its widest sense, before we go on to judge the solution, there is some danger at the moment in our reaction, at least in theory, from archaeology that we may fall victims to a kind of "archæophobia" or horror of using any shape or motive that has ever been used before. This form of perverse hysteria has happily not caught us yet. But the infection is about, and there have been outbreaks of it in Russia and Germany, where the desire to bury the past is strengthened by political reasons, by a fervour which is not ours to express in terms untainted by any tradition or history, the supremacy of the "electrically driven proletariat." When you find yourself becoming afraid of the common shapes of door and window—the shapes fittest to survive because they have survived and meet to-day the same needs as yesterday—and murmuring as you draw it out, "Alas! this is Tudor," or "Alack! I am Georgian": when you catch yourself, as some Dutchmen do, making a door triangular, because everyone else has always made it rectangular; when you grow ashamed of columns as they used to be, and labour to undo the slow refinings of twenty-five centuries and build them as they never were on sea or land—like a wrong-headed breeder who should dream of crossing his racehorse strain with a dappled Dobbin from the nursery—when, in a word, you begin to fear the past, then

you may know you have come under the infection, and must take a pull at yourself, and, throwing away the theorists with their heady and exciting visions, turn again for sanity to Aunt Matilda and her exacting requirements.

Perhaps the little building she wants has hardly a function to be expressed. It has no constructional problem, and the intricacy of its planning is to be concealed rather than emphasized. It has character certainly to be aimed at, an elusive reticence which is hard to come by. Its charm and value will lie in sweet proportion and comely material. Indeed, the small house is one of the hardest of all our problems. But we are only going to add vastly to our difficulties if we are afraid of the dress and shapes of the past, and perversely distort doors and windows or think to take refuge from old motives by giving it a flat roof, that most unpractical of coverings, which is hot in summer and cold in winter, always dirty and with difficulty kept watertight.

These are no trifles. The theorists may write "in vacuo," but we have to build on the soil of our own countryside: a land, be it noted, so saturated with building that it is almost always a part of our problem to preserve some harmony with neighbours. Without aiming at a servile unison, we must at least keep in tune. If we are to deprive ourselves altogether of the shapes and dress of the past we shall find this impossible. Moreover we cannot, in spite of Roger Fry, afford to do without all those associative ideas which are by heritage the very fibre of our minds and of those for whom we build—the pageant and mystery which have grown up round our ideas of mediæval building forms, the delicate politeness of Early Georgian brickwork. Whether these notions are historically sound is beside the point. They are part of our mind.

No builders in the past have in fact so dissociated themselves. It was not only the men of the Renaissance who were in love with the past. The Norman all the time was building in what he conceived to be the Roman manner (the "more Romano" of the venerable Bede): even the astonishing masons of the thirteenth century were not all-absorbed in vaulting problems, but were fain to dress their work in cusps and curious cut shapes borrowed from the Orient: the Greeks were all the time refining on what their ancestors in other lands had made, and did not sit down and create the Doric temple by pure thought. No man, it is certain, can hope to produce new things serenely and sincerely if he begins with a lie, shutting his eyes that he may not see, and emptying his mind of what is inevitably there. Our own times, with their particular wants and economies and fresh materials, will insensibly modify whatever we do. We need not be afraid of deceiving posterity—even if it mattered—so long as we are not, like the nineteenth-century restorers, aiming at deception.

It is all to the good that we should begin to think of buildings from the inside outwards rather than from the outside in. The archaeological criterion is as dead as Vitruvius. But we shall be once again on the wrong road if we let our enthusiasm for a new standpoint blind us to our precious and, indeed, inescapable heritage of old ways and old shapes and old associations. Starting with a falsehood we shall not attain truth.

W. G. N.

38 South Street, London.

The Town House of the Hon. Henry & Mrs. McLaren.

Designed by Edmund Wimperis & Simpson.

DURING the last hundred years English architecture has undergone a revolution. In revolt against insularity, it has tried to be Italian, French, Greek, Dutch, Gothic—in fact anything but Georgian. But to achieve a true revolution (as the word implies) an object must describe a complete circle and return to the point from which it started. And to-day our architecture appears in one respect to have returned to that state from which it revolted a hundred years ago. More and more the Georgian influence creeps back into our design both in town and country houses. We realize that the spirit which the character of a Georgian house reflects is in its own way unsurpassable; it would be better perhaps to say that we *discover* this, for one benefit of a revolt is that it puts in its true importance the value of that from which we have revolted. Thus, both in England and America the Georgian tradition has again been accepted. In London we have the town house, designed by such men as Lutyens, Blow and Billerey, and Wimperis and Simpson, assuming a definite Georgian character of which 38 South Street is an example.

That England revolted from Georgian forms and from the conventions they symbolized, only to return a century later, does not, however, mean either that the revolution was a fiasco or that we have slipped back into mere copy-book architecture. The nineteenth century was rather like a spiritual thunderstorm; it cleared the air for a new

simplicity of thought expression; and the ideas which have now reclothed themselves in Georgian forms are nevertheless new. As a result the forms, by modification and elaboration, are also assuming a new significance. Thus we have in evolution a true twentieth-century tradition, which is difficult to see but is nevertheless a reality.

To take Mr. McLaren's house in South Street, it is at once obvious that this could belong to no century but our own. The spirit of it is too free for the eighteenth and too stiff for the nineteenth century; it has an air of richness without ostentation, a well-bred manner which is formal yet easy. The door is set in a porch which projects boldly into the street, and the large and thoughtfully designed windows give the house a spaciousness which is one of the carefully contrived effects of the modern architect. The photograph of the front on the opposite page shows the window treatment very attractively.

The characteristic of the plan is, again, its simplicity and its largeness. The front door opens into a great hall which runs nearly the whole length of the ground floor. There are only two other rooms on this floor, the dining-room and morning-room. Above these are the music-room and drawing-room, and above the hall another spacious gallery. The whole design is conceived on a great scale, and forms a fitting setting for the owner's magnificent collection of art treasures. Notes on the decoration of the rooms are given under the illustrations.



THE FRONT DOOR.



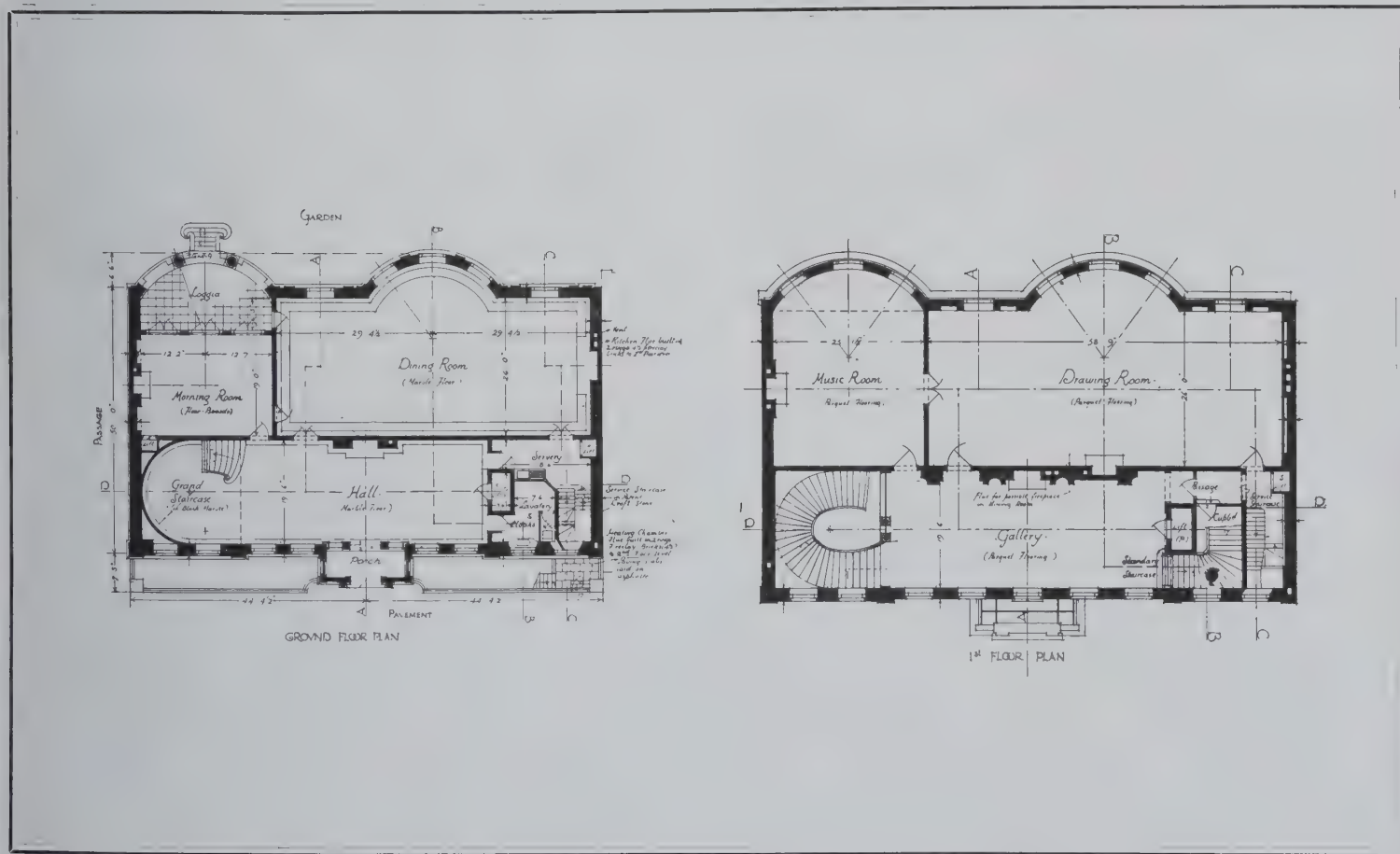
THE GARDEN LOGGIA.



THE HOUSE FROM THE GARDEN.



THE FRONT OF 38 SOUTH STREET.



GROUND AND FIRST-FLOOR PLANS.



THE HALL, LOOKING TOWARDS THE LIFT.

The two doors on the left open into the dining- and morning-room. The floor patterning and capitals of the pilasters are of white metal.



THE HALL, LOOKING TOWARDS THE STAIRCASE.

The ceiling, frieze, and walls are of cream plaster, and the floor and pilasters of black marble. The chimneypiece is also of black marble. The beautiful staircase handrail is designed in hand-wrought steel. This room was decorated by Harold Peto.



THE DRAWING-ROOM.

The panelling, pilasters, and candelabra are of unstained pinewood, the frieze and ceiling of cream plaster, and the floor of polished ebony.



THE DINING-ROOM.

This room has been furnished in the Italian manner and contains an old wooden Italian chimneypiece. The floor and pilasters are of Sienna marble, and the walls, frieze, and ceiling are treated in cream plaster. This room was decorated by Harold Peto.



THE FIRST-FLOOR GALLERY.

The walls and ceiling are treated in cream plaster, the chimneypiece being of Sienna marble. The carpet is the Garden Carpet which was copied for the Queen's Dolls' House.



THE MUSIC-ROOM.

The ceiling, frieze, and panelled walls are finished in pale yellow. The chimneypiece is of wood, and the fireplace is lined with black marble.



THE PRINCIPAL BEDROOM.

The frame of the bed is in polished satinwood, the hangings embroidered on a cream background. The floor is of waxed mahogany. The ceiling, frieze, and walls are of cream plaster, the columns and overdoor being painted deep yellow.



ANOTHER BEDROOM.

The ceiling and walls are of cream plaster, the chimneypiece being of unpolished white marble. The bed-frame is covered with red silk, with hangings to match. The carpet is red, and the floor polished to the colour of ebony.

Toledo.

Better to say "Here he ran away" than "Here he died."—SPANISH PROVERB.



I. A GENERAL VIEW.

SPAIN is a country of mountains. It differs in this respect from the rest of Europe. When one has realized that this is the characteristic of Spain one can understand why civilization has advanced there with difficulty. For the railway, and through that the post office, were the first inventions really to overcome the insurmountability of mountains. Until they appeared a mountain was like the end of a paragraph, it automatically stopped a vein of thought. It circumscribed a people because it checked communication. Even to-day it is easy in Spain to recognize a distinction between valley and valley, province and province; for the importance of the mountain to isolate communities has not yet been so entirely broken as the importance of mere "country" in England, where the development of rapid travel and facilities of communication have given the town mastery of the land. Here the country slowly withdraws while the town encroaches, but in Spain the mountain has had the power to stop urbanization. Far from threatening to enfold the country, Spanish towns appear little fortresses defending themselves like beleaguered garrisons from the vast and hostile wilderness. Barcelona, the greatest city of Spain, crouches at the foot of the Pyrenees on the edge of the Mediterranean as if the mountains had kicked it into the sea. And even Madrid, for all its Parisian grace, makes little more than an encampment when surrounded by the great plain of Castile. Madrid, like nearly all Spanish towns, sits on a hill; and it is curious to stand, as one may, in the middle of the city's life with a view of the undulating country not far distant. The city ends abruptly, and, like the sea both in its monotony and in its simple outlines, the plain engirdles it, pale in the heavy sunlight.

If this is true of the new it is far truer of the old Spanish cities. Toledo is a fortress in fact as well as appearance. Desolate, isolated, impregnable, it sticks up in the wastes of Castile like a tower. It is only forty-eight miles from Madrid—they face each other across the plain, and you can breakfast in one and lunch in the other—yet their difference is grotesque in its incongruity. To go from one city to the other is to travel through time rather than space, not as one may sometimes in England, through a hundred years, but through a thousand.

Toledo rises on a rock from the plain suddenly and without provocation: a grey rock covered with buildings that on

those rare days when the sun does not shine appear to melt into the ground itself. But with the sunlight they disclose their surfaces striped with shadows and punched with infrequent windows. Up the rock the road winds at a steep pitch, crossing the Tagus by the Puente de Alcántara (fig. 6), a bridge of Moorish origin. From this point the city appears formidable, piling up wall above wall to the summit of the hill where the squat Alcázar is silhouetted against the vivid sky.

Here there is no change. Spain does not alter to the ages like other countries. One is conscious that the Cid must often have contemplated this scene, and the Moors, and perhaps the Romans. A few buildings have come or gone—the Alcázar itself is not ancient—but otherwise before your sight lies the Toledo of two thousand years. The wild rock, the sunning clusters of shed-like roofs, the black river, sparsely bordered by scrub and choked with the screes from its steep gorge, the landscape shut in by the stillness which accompanies death—there is not a characteristic which time can modify. This city, symbolical of Spain, is as absolute in its defiance of change as the Sahara. The weight of its years seems to hang like a spell in the air of its streets; gossamer shadows of age gather towards evening in its corners. Footfalls do not sound here as on other pavements; they are more soft, or perhaps more hollow; they are as the sound of feet in the aisle of a church. Toledo might be called the cathedral of human life, for in memories of humanity it is like a church rich with the dead; hallowed by mighty associations, yet itself infinitely remote. The names of the great haunt doorways and courtyards like fragments of sweet tunes, so familiar that they are visualized rather than spoken. And doubtless when night sinks on the plain of Castile, and the outline of Toledo is no longer distinguishable against the sky, the ghosts themselves saunter suavely through the maze of streets, melodious as their own names; the Cid, the Rodrigos, Cardinal Pedro González de Mendoza, Lope de Vega, Rabbi Aben-Ezra, El Greco, Cervantes.

After climbing above the Puente de Alcántara, one comes at last to the public square of the town, the Plaza de Zocodover, a picturesque open space which contains seats, water, and trees. Here the children play, and the folk of the town sit. Cafés surround the square; the pavements are crowded with chairs. What there is of the traffic



2. A SQUARE IN THE TOWN.

Many even of the poorest houses in Toledo have a courtyard into which the front door opens. They are whitewashed and often charming, with verandas and flowers.



3. A BRIDGE ACROSS THE TAGUS.

The Tagus surrounds three sides of Toledo, and is responsible to a great extent for the dramatic and striking beauty of the place.



4. A TYPICAL TOLEDO STREET.

The plan of the town is entirely Moorish in character, and the streets are nothing more than twisting and winding alleys, down which it is impossible for a horse and cart to move. The tradesmen carry their goods to the houses on pack-horses or donkeys.



5. A LOGGIA TREATMENT.



6. THE BRIDGE OF ALCÁNTARA.

passes here, for those streets down which a horse and cart can move are few, and therefore much used. The rest of Toledo is a warren of Moorish alleys.

From this Plaza one street rises steeply to the Alcázar which crowns the summit of the hill, while another branches at right angles into the heart of the town. This, though narrow and tortuous, is the nearest approach Toledo possesses to a civilized high street. It has fusty-looking European shops for post-cards, and down it the traffic squeezes gingerly. A bourgeois street, it fails to please any but the tourist who wants post-cards and the tradesmen who want tourists; and dipping suddenly down hill it happily terminates by the cathedral in a small plaza from which true Moorish alleys radiate.

The cathedral, large and sumptuous, is not Gothic work of the first order (fig. 9). It is a triumph of craftsmen rather than of artists. The Spanish were never capable of creative architecture. The passion for height, light and mercurially established equilibriums which possessed the northern builders of the middle ages was unknown to them. Indeed architecture itself is prone to be too abstract an art seriously to intrigue the Spaniard, who is a realist. When he succeeds it is as a craftsman who delights in fashioning a precious and intricate thing, as in the hospital of Santa Cruz (fig. 10) or the craftwork of this cathedral. But he has no abstract sense of architecture, as the French have. (For proof of which compare the simple farm-houses of Southern France with those of Northern Spain; the French are innately architectural, the Spanish put together rather than designed.) The great Spanish characteristic is a



7. THE BRIDGE OF SAN MARTIN.

sense of human reality, a realization of the fact of life itself. This is the basic quality of the Spanish character; and in Toledo Cathedral and the most luxuriant Spanish architecture the existence of this sense of human reality is expressed negatively by an insensitiveness to abstract form. One discovers in the most ambitious work a lack of any real æsthetic appeal. Thus the Spanish cathedrals are the result of a contradiction between idea and execution. The builders at Toledo determined, like their northern brothers, to glorify the Christian religion by a sublime monument. But in their nature as Spaniards they were not capable of the "unreal" spiritual exaltation necessary to conceive it. They therefore executed it without conceiving it, with the result that, though Toledo Cathedral stands to-day in brick and stone, it is still unconceived. The same criticism may be levelled at most ambitious Spanish buildings. Even Burgos Cathedral does not escape. It is customary to quote Burgos as one of the great manifestations of Gothic art, but Burgos, again, is not in its essentials Gothic. This can be proved very simply by an observation of its forms, which emphasize not the vertical but the horizontal. The horizontal bias in all Spanish architecture is, in fact, the expression of the Spanish sense of reality. The emotional strain in the Spaniard tends towards ecstasy rather than aspiration.

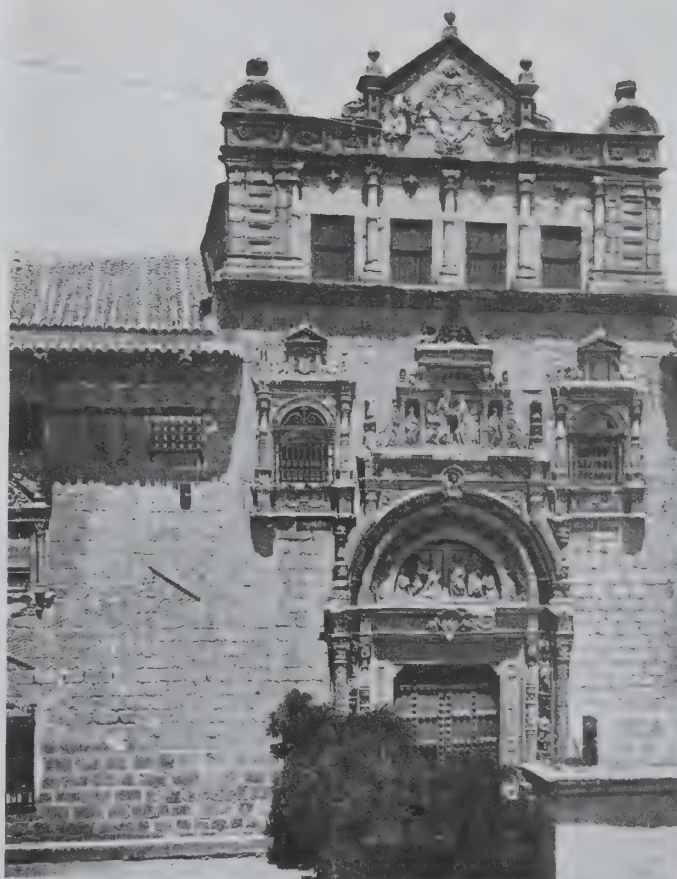
This delight in reality is responsible for the most vital manifestations of a Spaniard's life. The Bull Fight is a symbol not of his lust to kill but of his lust to live. His paintings, above all, give the key to this quality. Velazquez,



8. A MOORISH HOUSE.



9. TOLEDO CATHEDRAL.



10. THE HOSPITAL OF SANTA CRUZ: A DETAIL OF THE DOORWAY AND A GENERAL VIEW.

Built 1494-1514.



11. THE CHURCH OF SANTO TOMÉ.



12. THE CHURCH OF SANTIAGO DEL ARRABAL.

trivial in his conception of mythological or religious ideas, was a supreme realist; so subtle in his study of *appearance* that he could detect in the matter of a human face its unsubstantial spirit. Murillo, again, in his paintings of monkish visions and ecstasies, represented them with the precision of one who real'y sees objective angels bouncing in at windows like Peter Pan—a point of view which would be absurd were it not so naïve. Goya was a Spanish Hogarth; and El Greco, despite his birth, painted his apostles as if they were sitting to him for their portraits. Indeed, his very distortions were due to a kind of exaggerated realism. The essence of this spirit is epitomized in the proverb at the head of these notes.

Toledo was the home of El Greco, and contains a museum of his work which includes, amongst other things, his "Twelve Apostles," a remarkable series. Their great realism is not affected by the wildness of El Greco's manner, which, whether by coincidence or not, bears some relation to the rough splendours of the country round Toledo. The museum is tucked away in a maze of lanes; like the other treasures of Toledo it has to be sought diligently before it is found, for the alleys are entirely incomprehensible except to those intimate with them. Monasteries and convents, mosques, synagogues and churches are buried in a like manner in the heart of the city. There is Santa Maria la Blanca, the churches of Santiago del Arrabal and Santo Tomé (figs. 11, 12), and a crowd of other buildings, which bear record of its long Moorish and Christian ecclesiastical history. Yet the first charm of Toledo will always lie in the unassuming

semi-Moorish homes that enclose its precipitous streets. One may pass down a lane between whitewashed walls broken only by a fast-shut door or a window heavily barred, and the city will appear bleak as a mining camp. But should the door be open, as it occasionally is, one has a glimpse into a strange and alluring scene. Perhaps the door is a gate to a little archway, heavily shadowed in the sunlight. And perhaps beyond there is a tiny paved courtyard, open to the sky and to the sun, with a loggia round it; and a veranda above, covered with tiles and fenced by a wooden balustrade. The one or two pillars that support the veranda may be of wood and painted in colours that make a rich contrast with the whitewashed walls of the courtyard; and flowers may grow in window-boxes—the whole scene a pattern of shadows. Even the poorer houses have their little whitewashed courtyard enclosed in the walls. It is a charming habit, the building of courtyards.

Finally, one can never forget the Tagus. It surrounds Toledo on three sides; and at any moment one may burst suddenly from a narrow street into a patch of waste ground which is discovered to be the summit of a cliff. Looking down one sees the black river crawling far below, its edges lapping idly a mass of loose stones and rubble. On the other side there is another cliff of rock, lined and seamed; and beyond that a broken country of rocks and scrub, with, perhaps, a cluster of monastery buildings; and, farther yet, the wilderness of the plain.

H. DE C.

The House of James Wyatt, P.R.A.

IT rarely falls to an architect to build his own house, at any rate in London, and the existence of the house of James Wyatt (1746-1813), the first architect-president of the Royal Academy, is probably known to few. Built in 1774 within the boundaries of the grounds of the great Foley House, which formed the southern end and central axis of Portland Place, Wyatt's house was masked and hidden away by the construction of the curved junction to the new Regent Street half a century later. To find the original entrance front the visitor must go round to Langham Street, where this delightful relic of the last quarter of the eighteenth century still stands facing down Foley Place (originally Queen Anne Street). The present front to Portland Place, built after Wyatt's death in 1813, is not particularly interesting, and the modern name of Foley House is confusing to many.

James Wyatt's life story has never been written as it deserves. His dramatic rise to fame, and immense vogue, has been followed by as complete an eclipse. He may be said to have offended British sentiment in two main points: he tampered with the abbeys and cathedrals, and too often built in a rash and hazardous manner, that could be classed as "shoddy." All the same, the proud possessor of "an Adam house" is highly indignant when informed that Wyatt was the actual architect. Whereas Robert Adam died in 1792, James Wyatt lived long enough to come within the range of the Greek Revival and to half repudiate his earlier style, as misdirected by the example of that master; that is, supposing that Farrington has correctly reported Wyatt's remarks. The little Town Hall in the market place of Ripon, about 1800, might very well pass as Adam work, while the front block of Drury Lane Theatre, the rotunda, twin staircase halls, and the foyer, though actually by his sons, M. D. and Philip Wyatt, illustrate the latest phase of his style. The façade of Trinity House on Tower Hill, actually carried out by his relative, Samuel, is a splendid instance of Wyatt's taste and elegance.

It will be a disaster if the house of an architect of such distinction is swept away without any protest, or effort, to save it. It is, of course, only the original portion, facing Foley Place, that is important; the central entrance and fine vaulted staircase, with the rooms on either side. The office, where so many able pupils were trained, was on the eastern side, and seems to have been reconstructed, while there is no doubt that the top story in Foley Place is an addition, as in James Elmes's description the façade terminates with a balustrade above the pilasters of the first floor. "For elegance of detail, for harmony of proportion, for good taste, and a chaste suavity of domestic propriety, considering its size, this handsome house is not surpassed by any in the Metropolis." Such is the verdict of Elmes, the biographer of Wren, and recorder of Regent Street and other contemporary "Metropolitan Improvements." The house is "also memorable," he tells us, "as one of the first architectural fronts that was covered with the stucco first introduced into this country by Mr. Wyatt, and known as Roman cement." "This happy first fruits of his invention" was just in time for Nash and his associates, as well as the cast-iron with which Wyatt experimented in a certain vanished Royal palace at Kew. Wyatt was therefore in a way the

progenitor of the Regency terraces and their outcome, not too salutary, on architectural construction and practice. It is to be hoped that some will not regard this as an additional reason for levelling his house to the ground. Seriously James Wyatt was, apart from his natural gifts, which were so equal in architectural, painting, and music that there was a doubt as to the art he should follow, a highly-trained architect, whose six years, between the ages of fourteen and twenty, in Italy, had not been spent in vain under the best masters in Rome and Venice.

He shows in his work a fine sense of climax, and he lays out a building in a masterly manner of planning. This more than compensates for failings in detail when he undertakes Gothic enterprises, like Fonthill and Ashridge. Had he always adhered to the style of his training and natural predilection, he must have secured a more permanent fame, and would have been saved from such errors as his additions to the old Houses of Parliament. The Royal Institute of British Architects, which clings to a much-altered house by Wyatt in Conduit Street, built for Lord Macclesfield in 1779, might well stir itself to save the home of a great, if sometimes mistaken, architect, whose fame has been unduly clouded through Pugin's label of "the Destroyer."

Of the interior of Wyatt's house it may be noted that the plan shows signs of a simple scheme of numerical proportion, possibly a unit of 9 ft., the hall being about that dimension, with rooms on either side of 18 ft. in width. A half dome reversed covers the original entrance, the doorway being flanked by a pair of cleverly disposed columns.

The dining-room on the right has a recess with two tall and elegant columns, and there is a fine marble mantel.

In the room on the left, probably always the library, the fireplace, also of marble, has medallion heads of Palladio and Inigo Jones, while Callimachus is drawing the first Corinthian cap, as in Vitruvius, on the tablet; the ceiling is decorated with husks disposed in simple lines.

The finely ornamented staircase of itself gives character and value to the house. It is cross-vaulted, and the spandril walls are richly arabesqued. The end Venetian window of the full width gives a flood of light to staircase and hall beyond.

The ante-room at the head of the stairs has a notable barrel vault. The drawing-room, over the dining-room, is the chief room, and the main interest is centred on the ceiling, which is highly ingenious in pattern and full of good detail. The mantel of white marble is simple, with a decoration of three vignettes of Cupid.

The sale list of the house in 1814 recites a lesser drawing-room and boudoir on this floor, and places two principal bedchambers, with a wardrobe and two dressing-rooms, on the second floor, which must have been in a mansart or other roof. An attic of seven rooms is also stated: this very probably was over the office on the left, unless the roof had two stories.

Although there have been rearrangements and additions, the main features of James Wyatt's house are wonderfully preserved, after more than a century from his death, and there is every reason why a house of such interest and value should not be involved in the general destruction with which eighteenth-century London is now threatened.

ARTHUR T. BOLTON.



THE HOUSE OF JAMES WYATT: THE SIDE WALL OF THE STAIRCASE, FROM THE FIRST-FLOOR LANDING.

Showing the spandril to the cross-vault and a typical piece of detail.



THE ENTRANCE HALL.

Looking towards the original front doorway (now closed).



THE DRAWING-ROOM.

This room is immediately over the dining-room.



THE DINING-ROOM.

On the right hand of the original entrance from Foley Place.

Liberty's, Argyll Place, London.

Designed by Edwin T. and E. Stanley Hall.

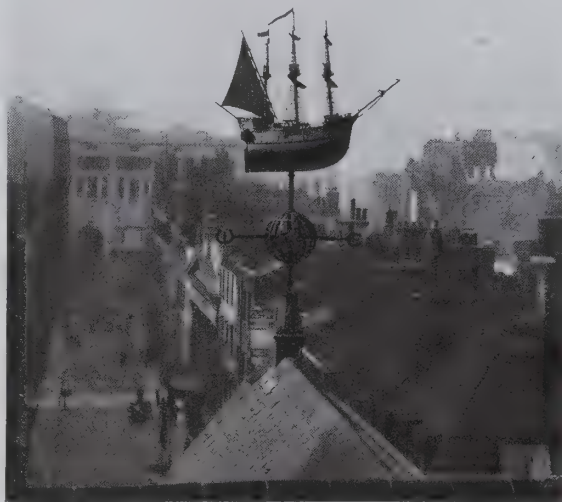
With Photographs by The Architectural Review.

"THIS is not a Court of Morals but a Court of Justice" is a remark sometimes made from the bench when some unusual case comes up for consideration. It will serve in commenting on the new half-timber building which Messrs. Liberty & Co. have erected behind their Regent Street premises.

If Queen Elizabeth should choose to return to-day and haunt the shopping centre of modern London in the full splendour of her traditional dress, she would, I suppose, be free to do so—whatever her ulterior motive—so long as she did not obstruct the traffic. The public would content itself with a critical survey of her dress and would apprise the genuineness of her pearls. It would not trouble to analyse the stiffness of her stomacher, the discomfort of her high collar, and the awkwardness of her quilted petticoat. Nor would it stop to ask whether such a costume could fitly express the free life of the modern woman and her aspirations after equal opportunities with men. No; the pearls are real, the dress is sumptuous, and similar to that with which scores of representations of Queen Elizabeth have made us all familiar. Moreover, it is very picturesque and most unusual: let that suffice.

Now, had Lord Burleigh been in the background when his mistress took her stroll in the twentieth-century London he would probably have advised her to adopt a less striking and individual costume. And in the same way Messrs. Liberty & Co.'s architects, Edwin T. and E. Stanley Hall, in all likelihood advised their clients against a complete reproduction of a sixteenth-century "Chester Row." But Queen Elizabeth was firm upon this point. She reminded her chief councillor that the public estimate of her estate was enhanced by display. She had paid for her own clothes, and, did he disapprove of her doings, either Leicester or Raleigh might be persuaded to serve her—and perhaps to serve her equally well.

So the building owners had a very clear idea of the setting which they required in order to display their wares to the best advantage. These wares are entirely of a domestic character, and many of them are small and intimate examples of the craftsman's art. They desired, therefore, that these new premises—occupying an island site of which they are the freeholders—should conform in scale to the goods which they would display. They wanted low rooms, not more than 11 ft. high from floor to floor. Such a height would agree with that of the rooms of an average home. This very practical reason has in all probability been the dominant factor in the decision to clothe the building in



THE VANE OVER TUDOR HOUSE.

The ship is an exact model of the "Mayflower."

Elizabethan fancy dress. There may have been other reasons of a more sentimental kind. Perhaps it was to give to the overseas visitor a vision of that sixteenth-century London to which the merchant ships converged from every port of the then known world, their hulls laden with silks, brocades, porcelains, and carpets. It may be that the suspicion crossed the minds of the building owners that these visitors would find the façades of the new Regent Street no more interesting in design than the shop-fronts they had left behind in New York and Buenos Aires.

Anyhow, Queen Elizabeth has had her own way. She has got her fancy dress, well-cut, well-fashioned, and of costly and variegated materials. She has placed her coat of arms—

deftly designed and wrought for her by Mr. Kruger Gray and Mr. Laurence Turner—on her stomacher. Elsewhere her royal father's blazon is worked into her dress; and, with an impartiality which does her credit, she has associated with the arms of Henry VIII those of her mother and her five stepmothers. On her crest she wears a gilded vane. It is a model of the "Mayflower." The roofs are of pleasant-toned Loughborough tiles, with swept valleys and a perhaps too obvious tilt to the apex of the gables. All her windows are casements with leaded lights, and each unit has just one little painted picture on the glass, reminiscent of Albert Dürer (figs. 2 and 3). Even the shop-fronts are glazed with leaded lights, instead of the vast areas of plate-glass which we have learnt to regard as an essential requirement of the modern show window. The walls are framed with ship's timber, great baulks built into the solid brickwork behind. This brickwork, although it is an essential requirement, is so modest that it nowhere shows itself except in the elaborate chimney-stacks above the roof. The woodwork, part oak and part teak, is left untouched in all its pleasant variations of greys, and browns, and pinks, except on the ground floor, where it is treated with a dark, sticky substance—a gain, possibly, in durability, but a loss in unity of effect. The timber came from the "Hindustan," an old man-of-war built nearly a hundred years ago, and which for a long time was the tail ship to the "Britannia" at Dartmouth. It is a remarkable coincidence that this ship was the same length as the Argyll Place frontage, and as high out of the water as the distance from the pavement to the eaves of the new building.

The filling between the timber framework, faced with cement, left the natural colours of the various kinds of sand used. The bastions, if such a word may be used, on either side of the main entrance and the staircase at the south-east

TUDOR HOUSE, LONDON.



Plate II.

May 1924.

TUDOR HOUSE FROM ARGYLL STREET.

Edwin T. and E. Stanley Hall, Architects.

This view shows the centre of the building with the front entrance below the central gable, which is surmounted by the vane illustrated on the opposite page. The timber in Tudor House was taken from an old man-of-war, the "Hindustan."



TWO PIECES OF PAINTED GLASS SET IN THE MIDDLE OF THE WINDOWS.

All the windows are casements with leaded lights, and each has a central panel of painted glass.

corner are built of Portland stone, unsawn and chisel-worked from the quarry face. This main entrance is placed on the axis of Argyll Street and it is symmetrically treated. Elsewhere there is a studied variation of gables and of window-levels, and there are balconies, with stout wooden balustrades, to give shadow on this northern frontage. The elaborate carving has been grouped in the barge-boards and, here, I think, unsuccessfully, in the framework to the shop windows. Everywhere there is evidence of careful thought in the modelling and projections of the external design—except for an unfortunate lapse in the roofing, the splayed ground-floor window against the re-entering angle of the north-east corner.

The plan is simple. A series of galleries, four stories high, is grouped round three wells, which resemble the courtyards of an old English inn. The staircases are not treated as the monumental features of a public building, they are the quiet accessories of a dwelling, and the secondary staircase in the south-east angle is particularly good in design. The posts and beams which carry the floors are all of oak, and steelwork has been excluded as far as possible. There seems to be an almost too lavish use of wall-panelling and modelled plaster frieze and ceiling; and the hammer-beam roof trusses to the skylights of the three wells—heavy in section as they are—seem too light for visual effect. This, doubtless, is due to the spreading of the light over the dark silhouette of the beams.

A three-story bridge, with a clock in its centre, has yet to be built. It will span Kingly Street, connect the two buildings of the firm, and, incidentally, add another note of

picturesqueness to an already romantic building. But enough has been said, and the photographs amply show that Queen Elizabeth has got a beautiful new dress. Moreover, her presence has not been objected to by the police: that is, she has satisfied all the County Council and Westminster City requirements. The public will admire the quaintness of the design and the obvious charm of the craftsmanship. It will recognize the ingenuity and skill with which the architects have carried out their instructions. In this way full justice will be done to the building.

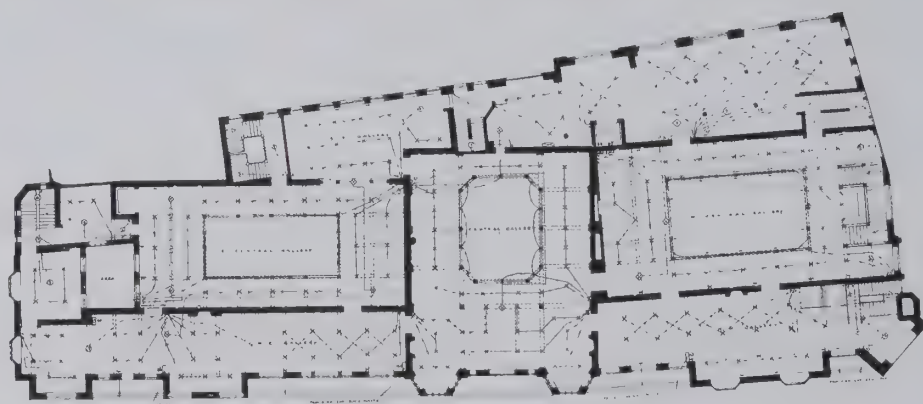
It was stated at the outset that it was not intended to set up a court of morals here. Nor do I intend to answer the question as to whether such a building is calculated to advance the art of architecture. It is clothed in Elizabethan dress, but constructed to comply with the by-laws of the twentieth century. Its accessories, such as carved barge-boards, lead rain-water heads, and painted glass, have doubtless given greater pleasure in the doing to numerous craftsmen than such men would have obtained from the more exacting details of modern "classical" work.

Yet the position of this essay in another manner creates an obvious challenge to the neighbouring new buildings. Those who hold that the contemporary buildings of a city should be civil towards each other and should dress harmoniously, with only such variations as good taste and circumstance dictate, will be disappointed. Those who like the atmosphere of the fancy dress ball—prolonged into the next morning, and long after that—will be correspondingly delighted.

SYDNEY KITSON.



A GENERAL VIEW OF TUDOR HOUSE.



FIRST FLOOR PLAN

Scale of Feet



GROUND AND FIRST FLOOR PLANS.



CHIMNEY STACKS ON TUDOR HOUSE.



CHIMNEY STACKS ON TUDOR HOUSE.



THE FRONT ENTRANCE.



A SIDE DOOR.



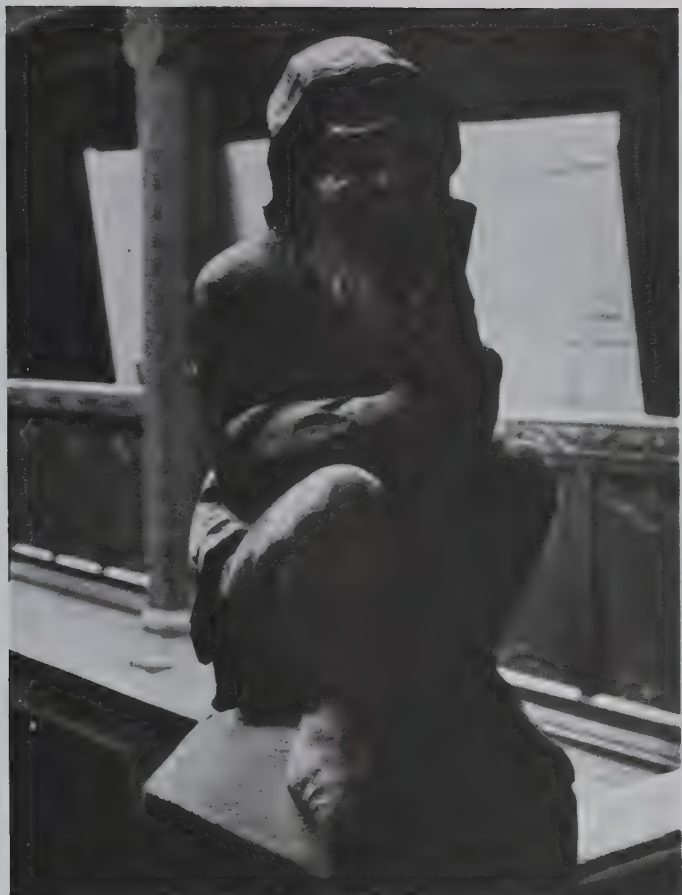
THE MAIN STAIRCASE.



A GALLERY ON THE TOP FLOOR.



THE EAST WELL.



A CARVED WOODEN FIGURE ON THE TOP FLOOR.



THE SKYLIGHT TO THE WEST WELL.



THE WEST WELL.

Garden Design.

IV.—The Formal Garden : Large and Small.

GARDENING is essentially one of the arts of peace, and in England little gardening was done after the Romans had left until the fourteenth century, when the castle began to give place to the country house.

There was little or no room for a garden within the fortified walls of the dwellings of the great nobles, although a small garden for "my ladye," shut off from the courtyard by a wall and laid out with small flower plots, paved paths, trellis work arbours, with, perhaps, a pool in the centre, was contrived where possible. The monks had their gardens with fruit trees, herbs, and vegetables, the whole enclosed by a wall and forming part of the precincts of the monastery. The lives of the lesser folk were too precarious to permit them to do more than carry on the primitive agriculture with which they supplied their simple wants.

At the close of the War of the Roses an era of peace at home set in, which resulted in a great development of agriculture and commerce, and in the course of a hundred years completely changed the aspect of England. The cities and towns, which were formerly huddled within fortified walls, began to spread out into the surrounding country and thus to provide room for every house to have its garden : houses, large and small, were erected in the open country and gardening received a great impetus.

Hampton Court, as built and laid out by Cardinal Wolsey, was one of the earliest gardens of note in England, and it remains a perfect example of how formal gardening can transform a flat featureless plain and produce a series of effects which for four centuries has impressed every visitor to our shores.

The history of its gardens covers the whole period of formal gardening. When Wolsey bought it, the manor included about two thousand acres of agricultural land, which he converted into two parks, the gardens only occupying a small area near the palace which he proceeded to erect, and in which he maintained a state more than regal, until he fell under the king's displeasure in 1529.

The Renaissance was in full swing in Italy, and gardening in the Roman manner had no doubt been revived there. We know that Wolsey imported works of art from Italy to decorate his new palace, and doubtless he also obtained ideas for his gardens, as trellis work, topiary work, and flower beds, raised above the paths by dwarf walls, were innovations of the time.

When Henry VIII entered into possession he greatly enlarged Wolsey's garden, and laid out a new garden for himself and another for his queen, the outlines of which survive in the privy and pond gardens on the south of the palace. The Great Mount, with its fine arbour, has been swept away. This garden was adorned with fountains, vases, sundials and heraldic beasts on pedestals, and was, even



I. THE TERRACE AT CHEQUERS.

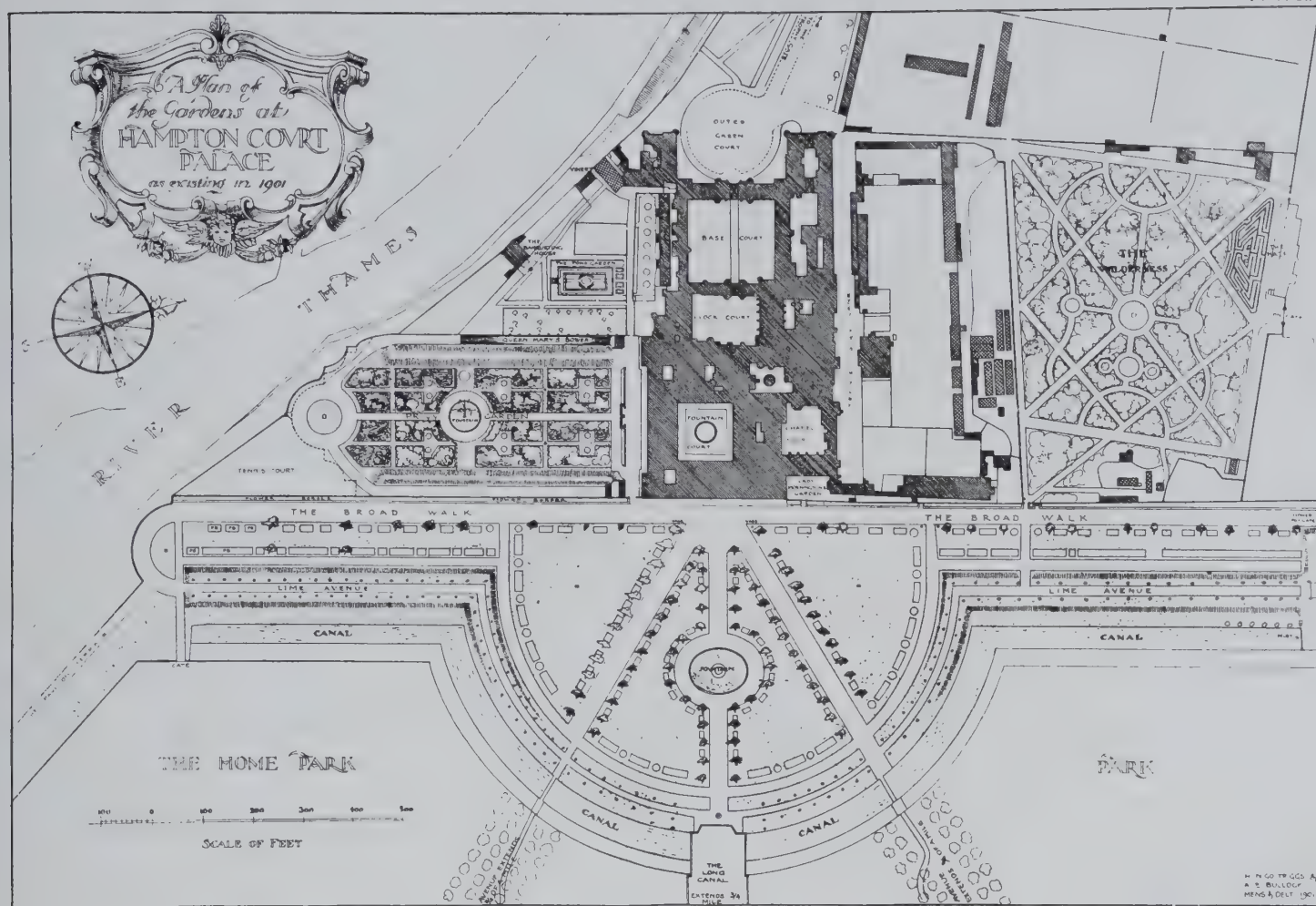
then, so fine that Cromwell maintained and repaired it, at a time when several of the other royal residences were destroyed and sold ; but it was not until the Restoration that the great scheme of lay-out and planting was carried out. Although there is no evidence that Le Nôtre actually made the lay-out, Charles II employed a pupil of his—John Rose—while it is possible that Sir Christopher Wren, who had seen Le Nôtre's work, may himself have made the plan for the great chestnut avenue and circular pond which were laid out as a stately approach to the palace, as a plan of it has been found among his papers.

The great lime avenue screen with its semi-circle, the radiating avenues, and the long pond, were also dug out and planted by Charles, and afford further evidence that Wren superintended the lay-out, as the whole composition radiates from the centre of the new palace he built here for William and Mary, who appointed Rose's pupil, George London, as their gardener. He and his partner, Henry Wise, moved the lime-tree avenue screen farther into the park and laid out the great fountain garden within the semi-circle, the clipped yews in which have now been allowed to become free-growing trees. The great terrace walk, half a mile long, must have been formed at the same time, as Wren designed the wall which bounds it on the west and makes so good a background for the fine herbaceous border which is one of the garden's chief glories ; large oblong flower beds balance it on the other side of the terrace, and are continued round the semi-circle, with beds between the yews of the radiating paths. The wall at the north end forms the east boundary of the wilderness, the least satisfactory part of the gardens, although the maze in it—of pleached hornbeam—is one of the finest examples in existence.

At the south end of the palace the wall acts as a retaining wall to the raised bank which shelters one side of the privy garden, the corresponding bank being crowned with a pleached wych-elm alley—an interesting survival of William and Mary's lay-out of the privy garden—the clipped box hedges and topiary work having been swept away, possibly by William Kent, the architect, who was one of the earliest exponents of landscape gardening ; he may also be responsible for the deplorable planting of the wilderness, as Capability Brown, who ruined more gardens in England than any other man, and who was appointed gardener in 1750, refused "out of respect to himself and his profession" to make any alterations in the gardens, and it is to be hoped that they will be maintained unaltered.

Nearly all the best features of formal gardening may be studied here, and splendid effects are obtained, even in the winter months, when the flower beds have been robbed of their glories.

These flower beds during the other three seasons will repay detailed study, as the colour combinations are most



2. A PLAN OF HAMPTON COURT.

(Reproduced from "Formal Gardens in England and Scotland," by permission of Messrs. B. T. Batsford.)

successful, and lead to the conclusion that far more effect is to be obtained by great masses of one or two varieties, than by mixing several kinds in one bed.

Particularly notable last year were the following, viz.: (1) Heliotrope piccola combined with double marguerites (*Chrysanthemum Mrs. Sanders*); (2) Gladiolus Peach Blossom and Blushing Bride; (3) Delphiniums of various shades, from royal to sky blue; (4) scarlet Salvias backed by a dwarf grey foliage plant—possibly Santolina; (5) *Anchusa italica opal*—one mass of brilliant blue, and (6) dwarf Begonias and Candytuft.

There is also a fine collection of water-lilies on the canals, which are carried round the garden behind the lime-tree screen, and cut it off from the park. The lime trees form a beautiful enclosure to the garden, shutting out the surrounding country and giving an air of seclusion, despite the grand scale on which the garden is designed, and making a most effective contrast to the free-growing yews, the dark foliage of which adds brilliancy to the floral display; the latter trees are now more in scale with the garden than they could have been when grown as topiary specimens.

Hatfield provides another example of a finely laid out formal garden, and, if a doubt arises as to whether the landscape treatment is not superior, a visit should be made to Knowle.

At Knowle, the drive winds in the usual aimless landscape manner through naturalistically planted woods and shrubberies, until it arrives haphazard at the front door, and the impression given by it is such that only by wandering through a maze of great rooms, and walking round the ex-

terior of the buildings is it possible to credit the statement—made in the house guide-book—that the buildings cover two acres.

Formal planning, however, is not only the most telling on a large scale, but is equally effective when applied to the small house; in fact, the smaller the place the more formal the plan should be. No garden, except the tiniest, should be seen as a whole at the first glance, as its scale is thereby reduced; and in a small garden the skilful division into several parts—by formal hedges, walls, tall shrubs or small trees—will give an air of mystery and add considerably to its apparent size.

The approach to the house has been considered in a former article, but the pleasure garden—which should be rigidly cut off from the approach—falls within the scope of this.

The house itself will gain in effect if a broad terrace is arranged as a base or setting for it. This will serve as a promenade from which a general view of the garden can be seen, and it should be simply treated, either paved in brick or stone flagged or—if the scale is large—turfed, with a paved path running through its centre.

If the gardens are wide, vistas through arched openings in the end walls or hedges can be contrived, either left open, should there be a fine view, or closed with some effective tree and shrub planting, with a statue, vase or other garden ornament to form a focus to the picture, looking along the terrace. Where the garden is narrow, small summer houses or niches with a seat will make pleasing terminals.

The terrace will be all the more effective if it is raised above the general garden level, and where the site slopes but little



3. THE POND GARDEN, SUTTON PLACE.

A study in absolute simplicity.

the surplus material from the foundations of the house and outbuildings could be usefully employed for this purpose, while the central portion of the garden can be sunk slightly with great advantage to its appearance. The terrace is best kept clear of flower beds, except the narrow borders required for climbers planted against the house or running over the walls, which are often built to close in the garden from the north, thus giving shelter to the terrace and making it a suntrap, where the blustering cold winds from the north and east cannot intrude.

The scale will be increased if the path is not made too wide, should the terrace be a fair length, but six feet should be a minimum or the walking space will be cramped.

One often sees the terrace raised on a cut-grass bank, but this is difficult to maintain, and not so effective as a wall with either a balustrade or a parapet which can be used as a seat.

The terrace wall may be treated in many ways, depending on the amount of money which is available. If this is little, a sloping bed with a broad flight of steps leading down to the garden can be made to look well, or the bank may be treated as a rock garden with a few bold groups of large stones in which alpine plants can be planted to give a riot of colour in the spring.

If the drop is only a couple of feet or so, a dry stone or brick wall with coping flush with the grass can be formed, with here and there a recessed seat, as carried out in the pond garden at Sutton Place. (Fig. 3.)

Where the fall is six or eight feet, a second terrace can be formed, the lower terrace having flowerbeds and a wide grass or gravel path running the whole length. If the drop from the first to the second is not more than three or four feet, the flowers can be seen from the house, or the same result may be achieved, where the difference is greater, by widening this lower terrace. A good example of this treatment may be seen in the garden at Westwood St. Dunstan, Mayfield, both house and gardens being designed by the architect for his own occupation. (Fig. 4.)

By running a flower bed along the outer edge of the terrace, the cost of a balustrade may be avoided where the height is too great to make it appear safe, but the flowers should be perennials and of a shrubby nature such as lavender or rosemary, to preserve the appearance of safety the year through.

The treatment of steps and balustrades is so wide a subject



4. THE TERRACE, WESTWOOD ST. DUNSTAN, MAYFIELD.

Designed by W. H. Romaine-Walker.

that it deserves a special article, and the lay-out of the flower garden and lawn may now be reviewed.

It is a moot point as to whether the space below the terrace should be laid out as a lawn, or cut up into flower beds. Where there is a double terrace, with the lower treated with flower beds, and a wide bed placed at the base of the wall, there is no reason why the lawn should not sweep up to this, as the path on the lower terrace can continue round the garden, and thus allow people to walk dry shod when the grass is sodden with rain. The simplicity of treatment shown in the pond garden at Sutton Place has a charm all its own, but the circular pool, with its surrounding beds of iris, gives an interest to the picture which would otherwise be lacking, and one would expect to find a flower garden beyond the enclosing wall, to which this garden had been arranged to act as a foil.

As most people desire to have a wealth of flowers in their gardens, it appears more rational to place them where they can be seen from the house, and the space below the terrace provides an opportunity for an effective formal arrangement of flower beds set in the turf or bordered with box, lavender, catmint or with brick, tile or stone edging, between paths, most of which should only be a couple of feet or less in width, and the whole surrounded by wide beds where great masses of blooms may be displayed, and enclosed by yew hedges, dwarf walls, pleached trees or shrubs to divide it from the rest of the gardens and thus add to the scale. The illustration of the Formal Garden at Danesfield, Marlow, shows an example of this treatment. (Fig. 6.)

The planning of these beds gives endless scope for ingenuity, but if their outlines are made severely straight and stiff, this should be avoided in the planting. Beds of this kind filled with hyacinths, tulips or the older kind of asters, are apt to displease, by looking too prim and smug, but if the spring flowers are placed a foot apart on a bed of forget-me-nots, alyssum or aubretia, and the asters have a background of dwarf violas or candytuft, this difficulty will be overcome.

Beyond the flower garden the lawn may be placed, or a cross path—between six-foot hedges sheltering wide herbaceous borders may—be interposed, where there is a considerable drop in the ground; otherwise the hedges must be kept low enough to see over them from the terrace, or the perspective and sense of enclosure to the flower garden may both be



5. THE TERRACE, WESTWOOD ST. DUNSTAN, MAYFIELD
This photograph is taken at right angles to that on the opposite page.



6. THE FORMAL GARDEN, DANESFIELD, MARLOW.



7. A LAWN TREATMENT AT RHINEFIELD, BROCKENHURST.

maintained by planting pyramidal yews, juniper, cypresses, or similar columnar trees three or four yards apart, or by placing oak posts or stone pillars in pairs over which to grow rambler roses with ropes or arches between them, these being omitted on the lines of the paths or vistas, where the posts can be wider spaced to avoid spoiling the view.

The treatment of the lawn itself requires careful consideration, particularly if it is to form the decorative centre of the garden.

The English garden has always been famous for its lawns, and while it is possible that the yew hedge is the most effective background for the display of fine flowers, a mown lawn makes the most effective of all foregrounds.

If fine down turf cannot be obtained, it is far better to thoroughly trench the ground and sow the lawn with grass seed. Several nurserymen—nowadays—make a speciality of seed for lawns, and if this is sown during showery weather in the spring or early autumn, in good fine top soil with plenty of drainage, it is astonishing what a short time it takes to produce a good effect.

The planning of the lawn seems to fall into three or four types or groups: in the first, it is a square or oblong of greensward surrounded by flowerbeds and left without features as a foil to the beds, which provide the colour interest. In the second treatment—suitable for the long garden with a view beyond it—the lawn is carried through into the distance as a great carpet, forming the main axial line of the garden, with the flower beds ranged on either side only, the end dropping out of sight or terminating in a sum-

mer house or some fine garden ornament, the whole forming a beautiful foreground to a fine stretch of country. (Fig. 8.)

The effect in this case will be enhanced by treating the flower beds in symmetrically set out bays. Cut yew buttresses or pyramids, flowering trees, vases on pedestals, rose pillars or arches, or stone piers with beams, are a few of the methods of making the bays—the designer can easily devise new features, and there is infinite scope for variety in treatment. The bays themselves can vary in plan—some being wider than others—and the lawn swept into these recesses, or the flower beds may cut forward into the straight sides of the lawn, a path even appearing and disappearing on each side, but in this type the centre of the lawn is carried through unbroken.

In the third case, of which an example is shown from the gardens at Rhinefield, the centre is occupied by a lily pond or canal, or by a series of ponds and fountains, and the flower beds are brought forward into the lawn on each side, being edged with box borders—to give an interest when the flowers have gone—and backed by solemn yews with great groups of trees, the whole having that air of quiet restfulness which makes such a garden a haven of peace and a joy to look forward to, from the rush and turmoil of town life. (Fig. 7.)

The reason why many of the old-fashioned flowers—rose, lily, sweet-william, hollyhock, stock, lavender and the like—are still so loved by many an amateur is that their colours are restful and form many a delicate harmony, while they are often deliciously scented, so that they are good to live with; while such a number of the newer flowers are strident in colour, and lack the perfume of the older kinds.

Of all treatments of flower beds, the carpet bed is the most difficult—so difficult, indeed, that most people hold up their hands in horror at the results, and there is no doubt that the beds in which taller growing flowers back the smaller varieties are more easy of successful treatment, while equally good effects can be obtained by placing large isolated plants on a carpet of a dwarf variety.

Stone edging, in fact any kind of edging that is not growing, is a mistake where the beds bound, or are placed in the lawn, but some wonderful effects may be obtained by planting a solid line of one kind of dwarf flowering plant to form a border.

Carpet bedding on the grandest of scales, and with the most daring of colour contrasts, could have been seen in the parterres at Versailles last autumn, where scarlet salvias, an unnoted flower of strong mauve colour, and the most brilliant orange marigolds, were producing an effect which was the more wonderful because of the courage of the colour scheme. Of the other types, Hampton Court provided the finest of examples at the same time, and no doubt will do so again this year.

It might make an interesting variation from present practice to try the Tudor method of raising the beds a foot or so in boxed enclosures above the lawn, though possibly the treatment would be better if used in the flower garden, where the edges could be of stone, with stone-flagged paths running between the raised beds; or of brick, with brick-paved walks, with gutters of pebbles as a variation from the ordinary; alternatively, the lawn that is narrow, and which forms practically a wide grass walk in the centre of the garden, could be carried up in a curve to the edges of the beds, each bed itself continuing upwards towards free-growing shrubs and trees forming the background, repose being obtained by



9. THE FORMAL GARDEN, MARLBOROUGH COLLEGE.
Designed by W. G. Newton.

some dark columnar evergreen trees to form the bays and prevent the restless effect too often produced where a free treatment is attempted. Side alleys can be run the length of the garden, enclosed between hedges or shrubberies, and planted with flowering trees or shrubs, or arranged with more flower beds, the two sides of the garden being varied.

Beyond the lawn the garden may be more freely treated, provided vistas are maintained or there are interposing features to provide interest; the more the garden breaks away from absolute formality the better it will appeal to modern taste, which has decreed that the best features of the old formal gardens shall be combined with a certain amount of license in the planting and general effects, so as to rob the garden of that primness and artificiality, which caused such a revulsion of feeling in the eighteenth century that formal gardening—with all its beautiful features and fine effects—was supplanted by landscape gardening—with all its glaring defects and inconsistencies—for nearly a century.

The golden rule appears to be that the general planning of a garden should be on straight lines, to provide vistas and avoid irritating twists and turns in the paths, the flower beds and other details being set out on symmetrical lines, though excessive symmetry in the planting should be studiously avoided. Where walls and buildings are part of the scheme, the surface texture and jointing should be far rougher than similar work in the house and every encouragement given to climbing plants and creepers to soften the outlines without smothering the main details. The artifices of the formal gardener will then be found to be preferable to those of his discredited rival—the landscapist—for all gardening near the house, although a combination of both schools of thought may be used with advantage in gardens farther afield.

GILBERT H. JENKINS.



8. A VISTA OF LAWN CROWNED BY A SUMMER HOUSE.
Designed by E. Guy Dawber.

The Wharf, Sutton Courtney, Berks.

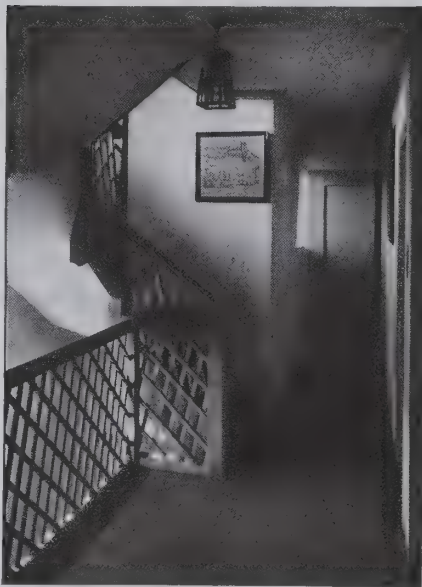
The Country House of Mrs. Asquith.

Designed by Walter Cave.

With Photographs by F. R. Yerbury.

SUTTON COURTNEY is one of the most beautiful of our riverside villages, and possesses a certain old-world enchantment which renders its atmosphere a very alluring one to the tired townsman. The village is a perfect illustration of rustic England, with its ancient stone church, its Tudor manor house, and its groups of half-timbered and mellowed red-brick cottages, and must have afforded Mrs. Asquith a very deep sense of joy when she decided to build her house amidst such unspoiled and beautiful surroundings.

"The Wharf" is not really one house, but two. Whilst Mr. Walter Cave was erecting the new home designed for Mrs. Asquith, she bought an eighteenth-century house adjoining, and Mr. Cave was faced with the difficult task of combining the two in one design. His main concern was to form an internal link between them, and his alterations, which were extraordinarily simple, are shown in the illustrations of the plans before and after the junction was effected. On the left is Mr. Cave's new house, a very simple plan which needs no description to make it intelligible, and on the right is the old Georgian house to which it is joined. It will be seen from plan No. 2 that the external wall of the new house, where it abutted on to the passage-way dividing the two houses, was broken into and cut away, and most of



1. THE STAIRCASE.

the passage was floored over and thrown into the original library of the new house. Mr. Cave has made this apparent in a very delightful way, as will be seen from the illustration of the library, in which the external brickwork of the outer wall of the old house can be seen. The bricks used are not actually those from the old house, but are the little 2-in. bricks of Tudor times. Mr. Cave used these to replace the bigger 3-in. bricks because their scale is more suitable for the inside of a low, snug room like the library. Arches were turned from one pier to the next, and the spaces thus made were utilized for oak bookshelves, which were made by the late Ernest Gimson. In Plan No. 1 can be seen how a way from one house to the other was made, Mr. Cave cleared away the lavatories which he had designed for the new

house in front of the library and looking on to the street, thus forming a corridor which was carried on, use being made of what was left over of the large passage between the two houses. The corridor was thus driven through in an almost straight line far into the centre of the old house; as far, in fact, as the wall that divided the dining-room from the hall of the old house.

Mr. Cave turned the whole of the old house, with the exception of a new dining-room, into servants' quarters, his



2. A VIEW OF THE HOUSE, LOOKING UP THE VILLAGE STREET.



3. THE FRONT ENTRANCE OF "THE WHARF," LOOKING DOWN THE VILLAGE STREET.

THE WHARF, SUTTON COURTNEY, BERKS.



Plate III.

May 1924.

THE FRONT, FROM THE VILLAGE STREET.

Walter Cave, Architect.

The front door is arranged in the side of the central projecting bay, the cornice of which is higher than that of the rest of the house. The object of this arrangement was to get it into alignment with that of the house next door. The placing of the windows is very attractive; the big six-light window is that to the staircase and gives the bay a broad unbroken sweep of brickwork for its base.



4. A VIEW OF THE HOUSE FROM THE OTHER SIDE OF THE RIVER.



5. THE BARN IN THE GARDEN CONTAINING A STUDIO AND BEDROOM.

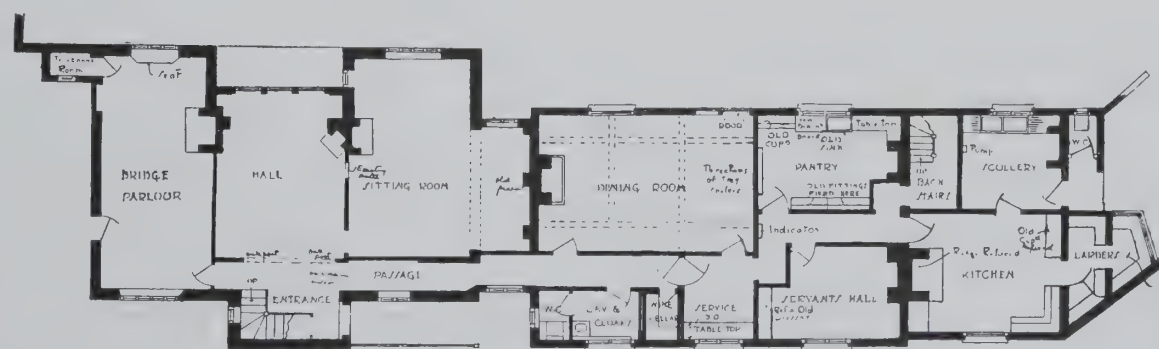
own new house being used for the sitting-rooms. He converted the kitchen, scullery, and pantry of his new house into a "bridge" parlour, and his dining-room became the sitting-hall of the present house.

The staircase shown in Fig. 1 is made of unstained oak, which has been used just as it came from the joiner's shop. The effect of the balustrade is pleasing. It is not a simple criss-cross, for one set of battens is running across at quite a different angle to the other, which is almost vertical. Where they meet they are not nailed, but secured with little

oak pins which pass right through. In Figs. 2 and 3 can be seen the village front to the Georgian and modern house. Fig. 4 shows the whole of the property as seen from the other side of the river. The building in the foreground was originally a barn, but Mrs. Asquith has converted the room on the ground floor into her studio writing-room, and the loft above into her bedroom. Mrs. Asquith's scholarship and taste are evidenced in the transformation of this building, and the simple way in which she has furnished the interior.



PLAN No. 1, SHOWING NEW AND OLD HOUSES BEFORE JUNCTION WAS MADE.



PLAN No. 2, SHOWING METHOD OF JUNCTION OF THE TWO HOUSES.

PLANS OF THE WHARF.

These plans show the design before and after it was altered to include the eighteenth-century house.



THE DINING-ROOM.



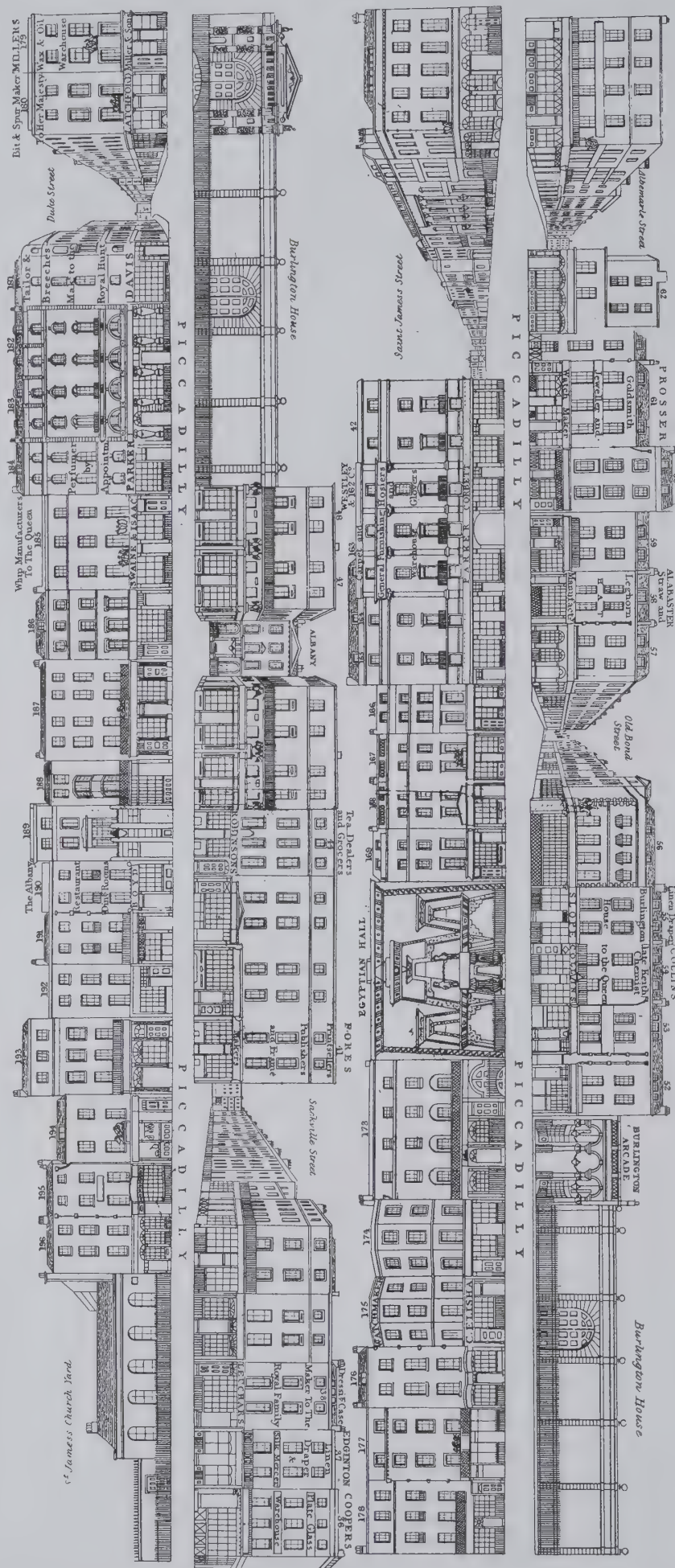
THE LIBRARY.



MRS. ASQUITH'S BEDROOM IN THE OLD BARN.



THE GROUND FLOOR ROOM OF THE BARN USED AS A STUDIO.



PICCADILLY.

(No. 23 in Tallis's "London Street Views.")

"The streets in this neighbourhood are now the seat of fashion and elegance," says Tallis, "but in a map published in the reign of Queen Elizabeth, there is scarcely a house to be seen. Piccadilly was a lonely road, without even a solitary mansion. The Haymarket and Hedge Lane are marked out, but have no dwellings near them; indeed, the whole tract of ground, in this quarter, now intersected with elegant streets, in which are the town residences of the nobility and gentry, was fields and lanes, dangerous to pass for fear of the foot-pads. To show the difference of the value of land in a short space of time, we mention a small piece of ground was sold (when a field) in Piccadilly, for the sum of thirty pounds, to a brewer, as a waste place to put his butts in. This land was afterwards disposed of for the benefit of his son, an orphan, at the sum of £2,500. Burlington House, Talis proceeds, "is one of the principal ornaments of Piccadilly, and is said to have been the first good house built in it, the front of the mansion is of stone, and remarkable for the beauty of its design and workmanship. The circular Doric Colonnade, which joins the wings of the building is noble and striking; but the house is said to be not sufficiently grand for the Colonnade." In Albemarle Street, we learn, are situated "The London, Grillon's, the York, St. George's, the Pulteney, and the Albemarle Hotels, and under St. George's Chapel, singularly enough, is situated Grillon's wine vaults . . . The Albany Hotel is a handsome commodious building, once the mansion of the Dukes of Albemarle, and afterwards the residence of the Duke of York."

Tallis's *London Street Views*.

V—Piccadilly.



185 PICCADILLY WITH STEEPLE OF ST. JAMES'S IN THE BACKGROUND.

THE last section of Tallis's "Views" reproduced in these pages represented Piccadilly from the Haymarket to Swallow Street, or what, in those days, was numbered No. 1 to No. 35 on the north, and No. 229 to No. 197 (St. James's Vicarage) on the south side of the thoroughfare. As will be seen, the present instalment carries on the street from the latter numbers to Albemarle Street and St. James's Street respectively. In this section we shall find an extraordinary number of changes; so marked, indeed, that except for its alignment, one would have difficulty in recognizing the Piccadilly of to-day from what it was just on a century ago, nearly everything having been rebuilt or altered. Tallis himself observes how still more changed the thoroughfare had become since the days when Agas made his plan, and the street "was a lonely road without even a solitary *mansion*." He also tells us that "it is worthy of remark that for many years after the introduction of gas lights, Piccadilly presented but a gloomy appearance, the ancient method of making darkness visible being continued in this great thoroughfare long after many less important streets were illuminated." As most people know, the first mention of Pickadilla (as it is there spelt), as a street, occurs in the 1633 edition of Gerard's "Herbal"; but the house known as "Pickadilly Halle" is mentioned as the one-time residence of a certain Robert Baker in the "Overseers' Accounts of St. Martin's" for 1623. The origin of the name is obscure, but the most probable solution is that the street became so known because of its being the place where a particular sort of lace (with spear-like points—hence the *pica*) ruff was sold. This is, however, by the way. Let us return to the thoroughfare as Tallis shows it to have been in or about the year 1838. Starting, then, from No. 36, we arrive at No. 40, at the corner of Sackville Street, to-day famous as the shop of Messrs. Lincoln, Bennett & Co., but then occupied by Burn, the bootmaker. Sackville Street, the longest in London without a turning, and possessing but a single lamp-post, was formed in 1679. Once the Literary Club was domiciled here, and Arthur Young and Alfred Lammle (of "Our Mutual Friend") both lived in it. At the other corner (No. 41) Messrs. Fores' establishment is shown. The building has been altered, but the firm still remains; and between Nos. 46 and 47 we see one of the few unchanged features in Piccadilly, viz., Albany, built by Chambers for the first Lord Holland, and later successively the residence of Lord Melbourne (father of the Prime Minister) and the Duke of York and Albany. It was, in 1804, converted into sets of chambers, and Byron and Lytton, Macaulay and Canning, were once among its notable tenants.

The long and "most expensive wall in England," which screened old Burlington House, was part and parcel of that mansion, as rebuilt by the architect Earl of Burlington, on the site of an earlier house probably designed by John Webb. Behind this was that famous semicircular colonnade which made even the unimpressible Horace Walpole enthusiastic. Burlington House was purchased by the Government in 1854, and was leased

to the Royal Academy in 1866, Sydney Smirke reconstructing it for that purpose. Wings were added in place of the colonnade, and Messrs. Banks and Barry subsequently created a new edifice out of Lord Burlington's original structure, a building which now houses the Royal Society and the Society of Antiquaries, as well as the Royal Academy, and that most disregarded of all artistic centres—the Diploma Gallery.

The Burlington Arcade is one of the few features which are as familiar to us as they were to Tallis. It was designed by Samuel Ware for Lord George Cavendish in 1818, and is said to have been constructed as a covered way to prevent dirt and rubbish being thrown on the walks of Burlington House gardens. A glance at the elevations will show how changed are the façades of the remaining houses and shops, as far as Albemarle Street, from what they were. No. 57, at the west corner of Bond Street, now known as Stewart's corner, was then occupied by D. Simpson, bread and biscuit baker. On the opposite side of the thoroughfare almost greater changes have taken place, as can be seen, without my specifying them. I may note, however, that at No. 190, J. Boyd had then his dining-rooms, called the Albany Restaurant; that Messrs. Hatchards, the famous booksellers, were at No. 187; that at No. 185 the Messrs. Swaine and Adeney of to-day were the Messrs. Swaine and Isaacs of those times; and that Messrs. Fortnum and Mason were, as now, two doors farther west. Beyond Duke Street (where Burke, Campbell, Marryat, and Twemlow once lived) the alteration in the alignment of the buildings is particularly noticeable. This is due to the setting back and wholesale rebuilding that has taken place here, the construction of the Royal Arcade, and other causes. One most memorable feature has disappeared. I mean the Egyptian Hall, erected in 1812 from the designs of P. F. Robinson, for Mr. William Bullock, and said to have cost no less than £30,000. It was intended to, and for many years actually did, house Bullock's Museum which, however, was sold by auction in 1819. Before then, notably in 1816, to be precise, was exhibited here the carriage which Napoleon had used at Waterloo, and which can now be seen at Madame Tussaud's. Subsequently, J. B. Papworth designed a large room here, where for many years the German Reed's entertainments were given. Indeed, a page might be filled with a list of the wonders shown at the Egyptian Hall, from Tom Thumb, who, to the indignation of poor Haydon (whose pictures were exhibiting at the same time) drew thousands, while only a few stragglers looked in on "Alfred" and the "Burning of Rome," to Albert Smith discoursing of the perils of Mont Blanc, and Artemus Ward making the walls re-echo with wholesome laughter. But our memories of the place are with the many and insoluble problems set there later by Messrs. Maskelyne and Cook. Weird and very intangible ghosts must still haunt that spot, where Zoe (was it?) sat before her undefeated chessmen; where cords and straps were laughed to scorn by miraculously endowed magicians.

But here we are at the corner of St. James's Street (what different corners it possesses now!) where, at No. 42, were those St. James's Chambers in which, appropriately as being close to the one-time mysteries of the Egyptian Hall, a great magician of literature placed the *locale* of one of his most eerie and haunting of ghost stories.

E. BERESFORD CHANCELLOR.



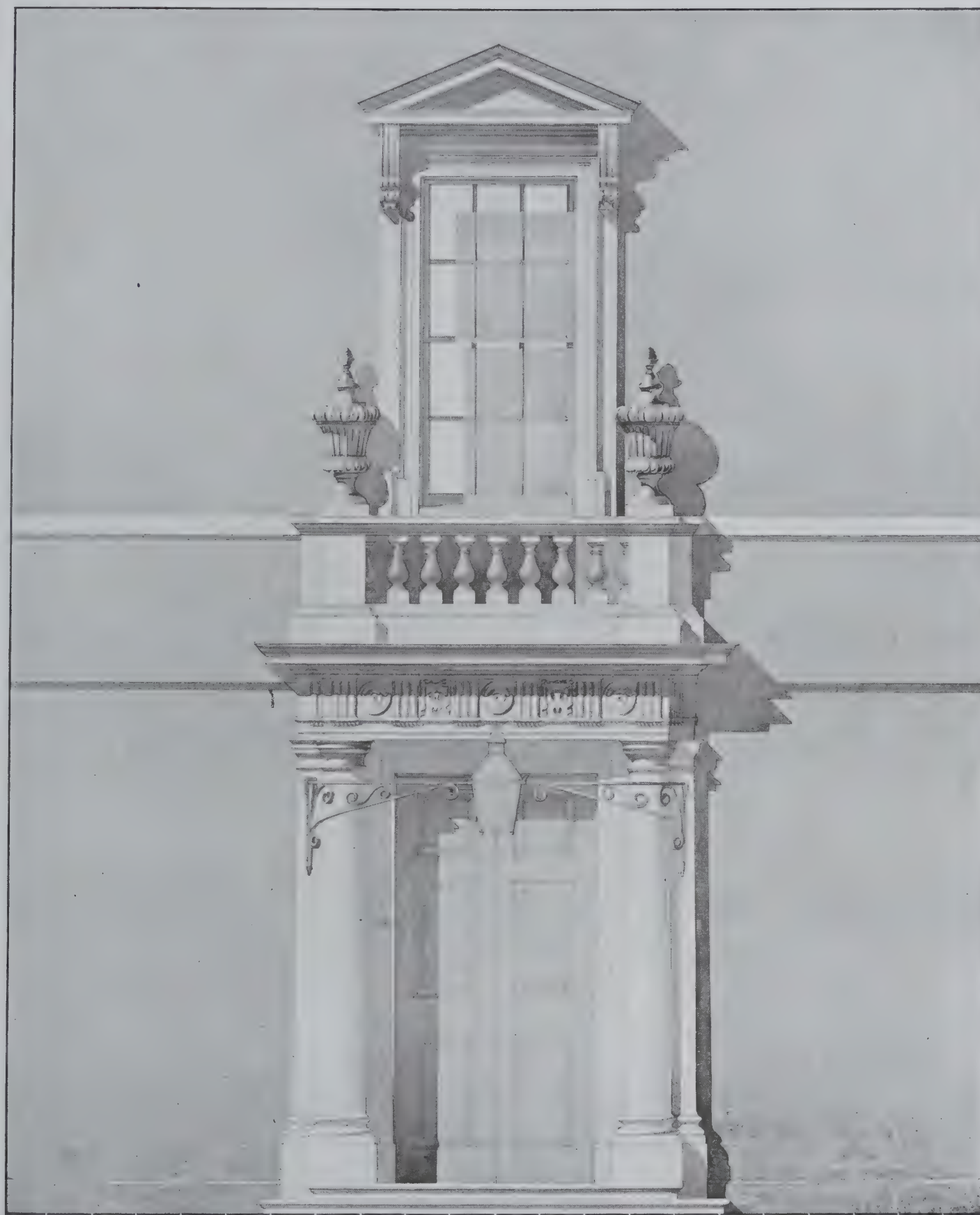
Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Front Doorway, Argyll House, Chelsea, London.



ARGYLL HOUSE, CHELSEA.



DOORWAY

THE FRONT DOOR, ARGYLL HOUSE.

From a Measured Drawing by Christopher J. Woodbridge.

Exhibitions.

THE GOUPIL GALLERY.—Mr. P. Wilson Steer's exhibition held in this gallery showed the wide range of his work, and gave an insight into the various experiments in style of which it consists. Perhaps his landscapes are the most satisfactory, for certain weaknesses in drawing, which one has to continually forgive, do not appear so obtrusively in them as in his figure works and portraits.

The first impression Mr. Steer's paintings often give, is a sense of guessing and feeling round for something to turn up. But this is really more apparent than real, for what would be intolerable in a lesser man, is one of his chief charms. He is not at all obvious: he deliberately leaves the onlooker plenty of scope for the exercise of the imagination. The absence of self-criticism, which tears and grinds so many artists, is a source of strength to Mr. Steer, for he thus does not by any intellectual processes fetter the free display of his artistic talents, which are left to roam as they will.

One wonders sometimes whether a particular phase of Mr. Steer's work is really worth while—that of reconstructing from imagination a past period, created from half-remembered works of Fragonard and mistily projected into the present, where they seem quite unrelated. After all it is to be supposed that Fragonard painted his own period, and this is, so it seems to me, quite obviously the business of every artist if he is to form a link with the chain of artistic endeavour which has gone before: there can be no going back. There are certain details which Mr. Steer gets into work of this nature, which have great charm, such as for instance, the child in "The Toilet of Venus" (55), but these are isolated spots which have very little to do with the whole scheme, and could be contained within the dimensions of quite a small canvas.

The best landscape is "Painswick Beacon" (53) and it is satisfactory to know that it has been purchased for the Tate Gallery, where it will certainly be an acquisition. It is like a very good Constable, it has all the qualities of a Constable sketch, carried a little further and on a large scale. Constable nearly always spoiled his large paintings because he over-burdened them with detail, and this sometimes made them uninteresting and lifeless. It is his sketches done briskly on the spot that are vital, and Mr. Steer in this painting has this vital quality of directness, with an added and somewhat Chrome-like sense of construction.

The picture called "Sleep" (62) has the jewel-like sparkle of a Monticelli. This painting was nearly a very great work, but the placing of the legs is unnecessarily awkward: just apparently for the sake of being different or unusual this picture has been spoiled. Besides, it would be quite impossible to sleep with one's legs in so uncomfortable a position.

The large landscape "The Tame at Ludlow" (68) is too painty and indefinite: it also is reminiscent of a Monticelli, but without the sparkle. The little pictures of the Thames at Chelsea are very good. Anyone who has spent many years in rooms overlooking the river at Chelsea, will appreciate the truth of these paintings: the ever changing effects are most illusive and difficult to render in paint without becoming too obviously Whistlerian: one either gets in too little or too much. They are more affairs of atmosphere than anything else, with here and there little bursts of colour showing through, even the seagulls seem broken up into spots of light and without bodily existence. Mr. Steer has evidently an intimate knowledge of the Thames, and loves its varying transformations.

Mr. Steer's water colours are slight, and carried only up to a certain point and no farther. He knows just how far to go, and always remains inside his own theories as to what constitutes a water-colour: they thus have the effortless ease of perfect accomplishment.

There are also on view in the upstairs rooms, works by Mr. Arnold Foster, and Mr. Richard Wyndham. Some of Mr. Arnold Foster's oil paintings are excellent in their way. Though really not like in technique, they have some of the qualities of a Richard Wilson, and when they become mellowed with age they will acquire a quiet serenity of a like nature. "Sunrise in Dauphiné" (38) gives something of the same pure feeling of exaltation that comes to one when contemplating vast spaces. This artist's work

is quite unaffected and sincere, and is based upon what is best in the early English landscapists, but with a lot of dead matter removed. When looking at it, one is conscious more of the sensations produced by natural effects than of any sense of paint; the paint has truly been the servant of this artist.

Mr. Wyndham's works are of an entirely different nature. They are more or less loosely drawn architectural drawings in ink, decorated here and there with little bits of colour. I found them rather thin and unsatisfying; but "Naples—Castel dell' Uovo" (26) which pleased me very much, is a very gay and sparkling water-colour, being very modern without knowing it, and is just as different as can be from his other works which seem to shout anxiously to the passer-by, "look how *modern* we are!"

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The etchings by Mr. H. Gordon Warlow are very delicately executed, with no sense of muddle or reliance on flukes in the biting or the printing. They are clean and straight works. "Place de l'Eglise, Mentone," is a very good example of his method, but very often, from a pictorial point of view, there is a lack of centralization: there are sometimes too many spots of the same value, sometimes too, the placing is not carefully enough considered, the mere craftsmanship seeming to absorb all his attention to the exclusion of things equally if not more vital, for without the one, the other is rendered futile. The best in this respect, is "St. Gatien, Tours," which is beautifully spaced, and although the detail is very minutely worked out, yet a sense of breadth is retained throughout.



PLACE DE L'EGLISE, MENTONE.

From an etching by Gordon Warlow.

THE ALPINE CLUB GALLERY.—Mrs. Nena Brennecke's sculpture reflects the impatience of this age: to some it seems hardly worth while doing anything well. There is not the necessary persistence required to carry a thing to a conclusion. I remember Walter Sickert once saying to a class at Westminster (speaking of the attitude of mind required if an artist is not to be discouraged by the uninteresting appearances through which a work of art goes before it is finished), "a good painter is like a good mother, who can nurse her child through its ugly stages."

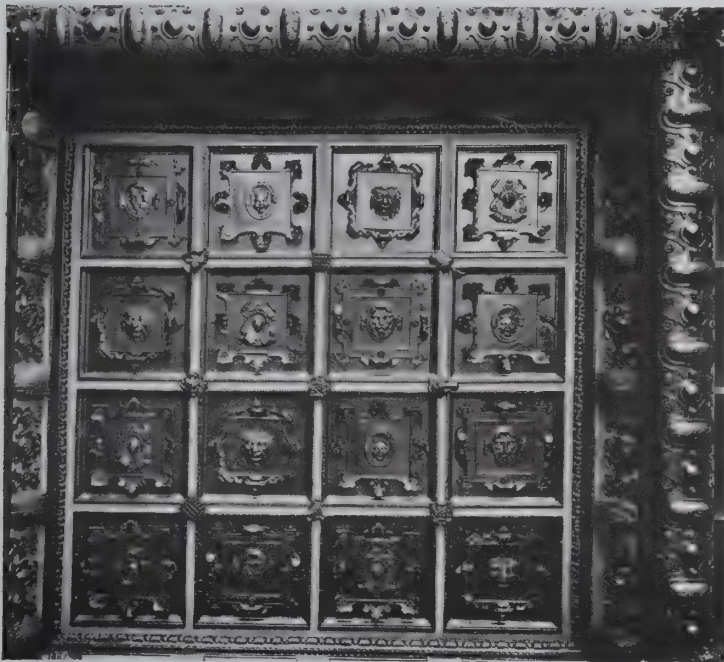
Mrs. Brennecke often leaves off too soon, or she tries to finish a thing before it has been properly commenced. Much of her work is in a half-formed state, and, although it is obvious from some of her more thoughtful works she knows the various forms she deals with, yet through impatience or lack of concentration, or worse still, through deliberate purpose, she makes most of her figure work fall far short of what she must know it should be.

Then the tricks with gold and various other colours imposed upon it are not satisfactory, and are opposed to "straight" work. She is also inclined to see in all her models a preconceived type, which lends itself easily to her particular method of manipulating the clay. Neither does she sufficiently differentiate between the character in the face of a man and that of a woman. Some I thought to be the heads of men, I found upon looking at the catalogue to be those of women.

Perhaps the most thoughtful and normal portrait exhibited was that of "John Everett, Esq." (24), which is modelled with a great deal of feeling, and sensitive appreciation of the differences between the various bony and fleshy structures of the face. This work proves that there are latent in this sculptor possibilities of much greater work in the future than the rest of the exhibition gives any idea of.

RAYMOND MCINTYRE.

Correspondence.



THE SUPPOSED ANTIQUE CEILING AT
20 SOHO SQUARE.



THE ORIGINAL ADAM CEILING FOUND ABOVE
THE FAKE ANTIQUE ONE.

An Adam Ceiling at 20 Soho Square.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It may interest you to know that we were instructed recently to go to 20 Soho Square, the property of Messrs. Crosse and Blackwell, to take down a sixteenth or seventeenth-century ceiling with the object of replacing it in their new building. We operated from the underside by removing motifs and plaques, but our suspicions were aroused by finding they had been fixed with modern screws. We have since discovered it was executed by an Italian named R. Cosomini, of Cross Street, Hatton Garden, in 1836. Having completed the removal of one section of the first ceiling we were amazed to find above it a genuine and real treasure in an Adam ceiling in splendid preservation. We have traced the history of this relic as being executed for the Hon. Baron Grant by the Brothers Adam in 1771-1772, reference to which can be found in the "Works of the Brothers Adam," published by "Country Life." The original drawings are now in the Sir John Soane's Museum. We may add that we have preserved all models and plaques, which are to be reproduced in the new building for Crosse and Blackwell.

Yours faithfully,
The Calime Co., Ltd.,
G. M. SHEEN.

Tallis's *London Street Views*.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—As being responsible (subject to your approval) for the selection of the Tallis's views, now in course of reproduction, I should like to answer Mr. H. Guy Harrison's suggestive and interesting letter, and at the same time to thank him for his appreciation of the idea that prompted the republication of these invaluable records in THE ARCHITECTURAL REVIEW.

As Mr. Harrison will have observed, the only view given in these pages of those which have been more or less recently reproduced elsewhere is that of St. James's Street. The fact that views of Fleet Street, Bond Street, Fenchurch Street, and Leadenhall Street have been published in various books within the last few years had already determined me to leave the reproduction of these views till a later date, and to issue such as have not thus become so familiar.

With regard to Mr. Harrison's second suggestion, there is under consideration the publication of the Tallis's views in a separate form, and should this materialize I would suggest the addition of the directory to each number.

I am, yours very truly,
E. BERESFORD CHANCELLOR.

65 Onslow Gardens, S.W.

Recent Books.

Wren and Tom Tower.

"Tom Tower," Christ Church, Oxford. Some Letters of Sir Christopher Wren to John Fell, Bishop of Oxford, set forth and annotated by W. DOUGLAS CARÖE. Oxford: At the Clarendon Press. Price 25s. net.

In this book Mr. Caröe has contributed notably to the bicentenary of Wren by publishing his letters concerning the Christ Church belfry, familiarly and affectionately known at Oxford as Tom Tower, and has added some excellent illustrations, photographic and graphic, as well as a considerable amount of annotation and commentary. He has further embodied two chapters by other hands, one by Dr. H. H. Turner, Savilian Professor, upon Wren as an astronomer, and the other upon the heraldry of the vault by Arthur Cochrane, Chester Herald.

The former falls in appropriately with the publication of Sir Christopher's letter to Bishop Fell, of December, 1681, in which, in his dual capacity of architect and astronomer, he tactfully advises against the bishop's desire to turn Tom Tower, then in process of building, into an observatory; and in the latter, accompanied and explained by an excellent photograph of the vaulted ceiling and its coats of arms, Mr. Cochrane gives the blazons of all the forty-four coats which so happily fill the tracery heads of the fan groining of this skilful piece of work, and describes the four centre coats, those of Henry VIII, Cardinal Wolsey, Charles I, and James Duke of York. This clear description of the blazonry prompts the wish for the actual reblazoning of the coats, as heraldry is quite incomplete without its tinctures and metals, and paint is the best known preservative of carven stone.

The author's introduction is full of interesting information about the great college, successively Cardinal's College, King's College, and since the Reformation, Christ Church; and is largely a chronicle of events inside and outside of the college, but affecting its general and domestic history, previous to the erection of Wren's notable belfry.

If the connection with the subjects of the title is sometimes a little vague, if the author divagates occasionally into literary and historic bypaths, which lead one somewhat off the main track, he may readily be excused, for the divagations are interesting and the paths pleasant, and, indeed, both very generally trend more or less towards some record or suggestion of the great personality honoured by the publication.

The actual story of Tom Tower begins with the interview, in the spring of 1681, between the celebrated Dr. Fell, Bishop of Oxford, and Dean of Christ Church, and Sir Christopher Wren, in London. The latter was, at this date, not only an architect of very high repute, but already of enormous achievement in actual architecture, as the very interesting list of his undertakings, given in the introduction, sufficiently shows.

At this date, indeed, the list of Wren's accomplished works would, in the case of any other architect, form the record for twenty years of an ultra strenuous and most important practice. Without considering the immense amount of time, attention, and industry bestowed upon surveys, resurveys, plannings and replannings for St. Paul's Cathedral, and the preparation of the design finally accepted in 1676, Wren had made designs for the complete or partial rebuilding, mostly, by this time, finished, of over thirty churches in the City of London, whilst among his works, long completed, or in process of building, were the chapels of Pembroke and Emmanuel Colleges at Cambridge, the Sheldonian Theatre and part of Trinity College at Oxford, the noble library of Trinity College, Cambridge, where his services were offered and accepted as a free gift to that college, the Royal Exchange of London, and Kilmainham Hospital, Dublin, to say nothing of such trifles as Temple Bar, the Monument of the Great Fire, Greenwich Observatory, and of the scores of designs, projects, and inventions which his intensely active mind and unflagging industry produced continually in the intervals of his public labours. At this time he was president, and, of course, a devoted and industrious president, of the Royal Society.

In view of his great reputation and accomplishments, he might have been easily excused if he had regarded the relatively small task of the completion of the Christ Church Gate Tower as a trifling affair, but his letters to the bishop show that he accepted and attacked the problem it presented with great interest and enthusiasm, prompted by his loyal love of Oxford. His seven letters to Bishop Fell regarding the Tower, all given in full, and the last of them in facsimile also, by the author, are extremely interesting and illuminative as to Wren's intentions and suggestions, but seem to indicate that his direction of the work was chiefly by such letters and by drawings, some of these of full-sized details. The excellent "Ground Plan and Key to Vault," which faces letter I, shows very clearly Wren's deft ingenuity in broadening the jamb and the soffits of the arches, in order to reduce the oblong internal plan of the gateway to the desired square for the vaulting.

Wren contemplated leisurely work, very different to that impelled upon the modern competitive contractor, "you may begin presently," he writes, "& rayse the peeres & tracery vault then let it rest & settle, let mortars drie, & finish next sumer."

He then goes on, somewhat to our surprise, to ask the bishop to send him the "rates and prices of Heddington, Burford stone and lime, with water and land carriages."

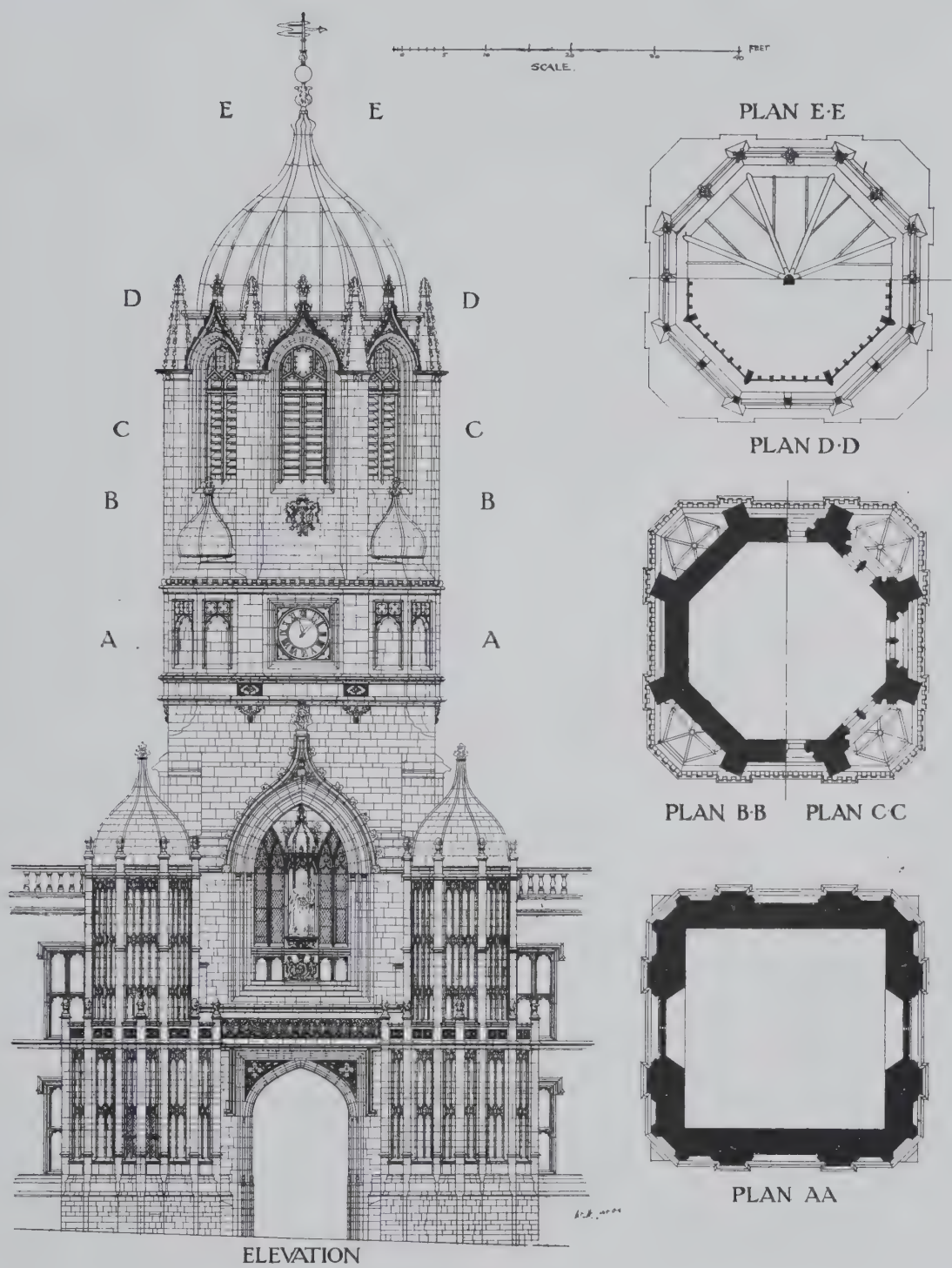
The whole tone of these letters, under all forms of respectful courtesy, is genial and intimate, with the characteristic flicker of humour which fitfully illumined, like summer lightning, so many of Wren's business communications.

Heddington, or as we now spell it Headington, stone is a material of very ill-repute at Oxford. It is a sandstone, now only used for road-making and the like, and derived from the quarries above Headington Hill, some two miles or less out of Oxford. The old hard beds gave a useful rather coarse stone, which, when placed on its "quarry bed," as the mediæval builders placed it, has resisted fairly well, not only the normal and very trying atmospheric conditions of Oxford, with its very moist climate, and severe and sudden frosts, but the aggravations of modern coal smoke. This may be verified by inspection of the fourteenth- and fifteenth-century work at Merton and New Colleges, and the little old religious houses of "Gloucester Hall," now Worcester College. The mediæval builders, however, worked out the accessible lower levels, which gave the hard bed stone, leaving the upper and softer beds to their unfortunate successors. These upper beds are not only soft, but shallow, and can provide no thick blocks. The builders, after the middle of the fifteenth century, if not earlier, being desirous of providing the effect of handsome ashlar, adopted the pernicious and immoral practice of "face bedding" this absorbent friable stone, with the woeful results in rapid dilapidation, with which we are so familiar and which give to the seventeenth and eighteenth century buildings of Oxford the effect of an antiquity much greater than that of their mediæval neighbours.

Doubtless at Wren's instigation, Christopher Kempster, quarry owner and master mason, of Burford, freeman of London and of the Company of Masons, was charged with the building of Tom Tower. He had shown himself to be a most capable and trustworthy man, and had already carried out a large amount of stonework for Wren, in London, upon St. Paul's, the City churches and elsewhere. He is known to have built the Town Hall, or Town House, as it used to be called, at Abingdon, and Mr. Caröe, in view of certain Wrennian features of that charming building, seems inclined to attribute its direct authorship to Sir Christopher himself. It is safer, we think, to surmise that a clever and observant man like Kempster, imbued with the Wren traditions, copied his master, with that master's complete connivance, goodwill, and—quite probably—friendly advice.

In any case, our author gives much interesting information about Kempster, and excellent illustrations of his work at Abingdon Town Hall, and his own house.

Though in general agreement with Mr. Caröe's criticism of the belfry, we cannot share his apparent surprise at Wren's



TOM TOWER, OXFORD. A MEASURED DRAWING.

(From "Wren and Tom Tower.")

lack of training in Gothic detail. What surprises us, on the contrary, is that, in spite of the low estimate of the "Gothick manner," prevalent amongst his contemporaries and shared to some extent by himself, he should in this instance have so sympathetically and readily adopted it, though not without qualms, as his letters show; and should have so closely assimilated to its general characteristics.

To architects well versed in "Gothic" it is easy to criticize Tom Tower in detail, but those to whom a masterly handling of Wren's difficult problem in proportion, contour, and general harmony, make appeal, will not only agree with our author as to the fine effect of the belfry at a distance, but accept it, as it towers above the long and beautiful façade in St. Aldate's, or as seen from the farther angles of "Tom Quad," as a conspicuous instance amongst many, of the great architect's sympathetic genius and extreme versatility. "The ingenious Mr. Wren" here showed himself at his most ingenious.

Admirably welcomed by late seventeenth-century Oxonians, lovingly accepted and depicted by eighteenth and early nineteenth century artists, contemptuously derided by the purists of the Gothic Revival, dubbed and satirized as the "Meat Safe" some fifty years ago, Tom Tower still stands serene above the buzzing traffic of St. Aldate's, and forms a member of that beautiful group of towers, spires, and domes, which is Oxford.

The book has been admirably turned out, printed, and illustrated, and is a notable addition to the ever-growing literature upon Wren and his work.

EDWARD WARREN.

Eighteenth-Century Cabinet-Makers.

Les Éliénistes du XVIII^e Siècle, leurs œuvres et leurs marques. By COMTE FRANÇOIS DE SALUERTE. Paris and Brussels: G. van Oest & Co. 1923. La. 4to, pp. xx + 341 + plates lxvi.

The amount of research that has gone to the making of this superb volume is prodigious. The main body of the book consists of about a thousand notices of artificers of all European nations of the period covered, in alphabetical order, varying in length from two lines to half a dozen pages. The Boules get five, the Chippendales two and a half, Sheraton one and a quarter, Mayhew and Hepplewhite a quarter each. Each page has about a quarter of a page of footnotes, which constitute an almost complete bibliography of the chief works relating to the subject. An index of forty columns supplements the alphabetical list of cabinet-makers by including names of royal and other patrons, places, contributory artists, and special objects. The sixty-six large page plates illustrate 153 pieces, of which Chippendale, Sheraton, and Hepplewhite have four each, and Mayhew one—the fine mahogany armoire at Windsor Castle. The museums, royal palaces, private collections, and dealers' stores of Europe have been visited and searched by Comte François de Saluerte, and the result is a monument to a lifetime spent in an enthusiastic labour of love. Here is the definitive period dictionary of furniture-makers for all time.

It is a period more important than any other in respect of the art of cabinet-making in Europe, for as the author points out in the introduction, it was the period of the dominance of woman in dalliance with man in the palace and great house. Luxury abounded, pleasures serious, careless or riotous, occupied the minds of people who had wealth. It was the age of wit and *esprit*; to be clever was to be popular; to be dull and dowdy was to be lost. Men and women were hated for being clever and for having taste, but so artificial was the life of the time that hatred was equal with love. It was a matter of indifference as to whether a man was hated or loved, or a woman, so long as they were gay. A terrific price was paid for this artificiality, especially in France, for it brought on the Revolution and a reign of mediocrity and appalling taste; of dull women and pre-occupied men. But the eighteenth century had done its work for the arts which flourished in its artificial atmosphere, and in none of them more effectively than in the art of making furniture. Some bad and some mediocre stuff was produced, some grotesque, but on the whole it was good; it was varied in style; it was often in good taste; it was almost invariably of good workmanship; and sometimes it

reached the zenith of exquisite delicacy and charm. Its charm is felt to-day, especially by women. The styles of the eighteenth-century furniture were feminine in rather a special sense, much of it luxurious, little of it really virile, although some of the plainer productions of the Louis XVI period have a more manly air. The overloaded ornament of the Boule pieces, so far as pure taste is concerned, come off very badly when compared with a serener bureau by Jacques Bireklé or a commode of François Papst, or a bureau by Bernard Molitor.

All the fine furniture of the eighteenth century was not made in France and England. Sweden and Holland and Belgium made contributions, and of German cabinet-makers there were many. France stands supreme in this matter, in excellence as well as in the number of her artificers; and the latter is brought out unmistakably in turning over the pages of this volume, as for many pages in succession the only names of men and places encountered are French. The eighteenth century was certainly the golden age of French furniture, as it was of French frivolity, philosophy, and wit.

KINETON PARKES.

Masters of Architecture.

Masters of Architecture. Under the general Editorship of STANLEY C. RAMSEY. London: Ernest Benn, Ltd. 1924. Price 10s. 6d. net.

The first three of this series of monographs are now published. "Inigo Jones," by Stanley C. Ramsey, the general editor of the series; "Vanbrugh," by Christian Barman; and "Chambers," by A. Trystan Edwards. They are attractive volumes, about one half of each is letterpress, and the other half excellent illustrations from photographs by F. R. Yerbury.

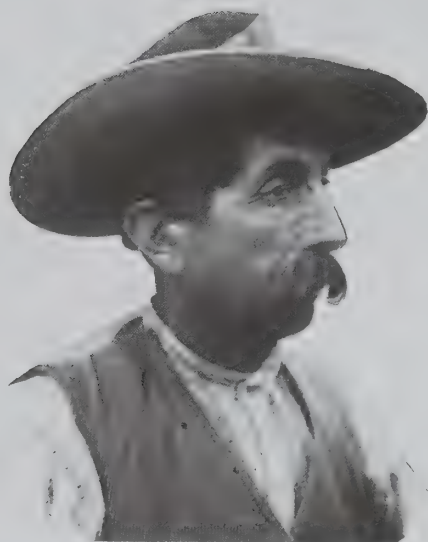
Mr. Ramsey is to be congratulated upon an idea which will familiarize the public with the "Masters of Architecture." He himself writes of Inigo Jones, whom he regards as the greatest of the outstanding figures of the English Renaissance. Whether with Wren's opportunities he would have fulfilled the splendid possibilities conjured up by St. Paul's, Covent Garden, and by the Banqueting Hall, Whitehall, is a fruitless speculation; we can only be thankful for what, with his limited opportunities, he achieved at Wilton, Greenwich, and elsewhere. His Italian travels can have shown him nothing so big for its size as St. Paul's in Covent Garden.

Mr. Christian Barman writes engagingly of Sir John Vanbrugh. He, too, was a big man, but not on the same intellectual level as Jones. In looking at the photographs one is struck with the quality of the minor works; the wings and yards of Castle Howard, and the less ostentatious parts of Blenheim. Mr. Barman praises the "movement" in the Blenheim composition; it is just this restlessness that seems to us Vanbrugh's chief fault. At Greenwich, beside Jones and Wren, he is at his clumsiest; yet he was a "Master of Architecture" to whom the world was none too kind.

Mr. Trystan Edwards treats of Sir William Chambers. On approaching more closely our own time, we miss the simplicity and some of the romance of the earlier work. Chambers is more conventional, his work is smoother, and at the same time, more complete than that of some of his predecessors. In looking at the elevations we desire to see that of which they are the outward expression, the plan. One can be content with the front of the Banqueting Hall, but Somerset House, Chambers' greatest work, is something to be explored. As Mr. Edwards points out, Somerset House has obtained a prominence that its author never desired for it. It has become solitary, save for Rennie's great bridge, "an aristocrat amongst 'boors.'" It is an aristocrat with a life of far greater complexity than its forbears; the remarkable achievement of a kindly and learned gentleman of the eighteenth century. Mr. Edwards's descriptive explanation of this phenomena can do nothing but good. He shows us Chambers as a man of high character, a travelled and educated gentleman, fortunate in his friends, and in the friendship and confidence of his sovereign, George III, who while yet Prince of Wales he instructed in the study of architecture. Sir William Chambers claims our admiration for his accomplished work, and our respect as one of the founders of the Royal Academy and of the Royal Institute of British Architects.

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Palace of Westminster.

COMPLETION OF NEW MOSAIC BY PROFESSOR ANNING BELL.

The last of the four beautiful panels in mosaic commemorating the four Kingdoms of England, Ireland, Scotland, and Wales in the Central Hall of the Palace of Westminster, has now been completed, and unveiled. It is the work of Professor Robert Anning Bell, R.A., who designed the companion panel of St. Andrew, and represents the patron saint of Ireland, St. Patrick, clad in the robes of a bishop standing in front of the rock of Cashel, with the emerald green fields and the brown bogland of Ireland on either side of him, and the shamrock—emblem of Ireland—at his feet. To the right of the figure stands St. Columba of the royal house of Niall, representing Northern Ireland, and, to the left, St. Bridget, representing Southern Ireland. Under the feet of St. Columba is a shield charged with the Red Hand, the arms of his native province of Ulster, while beneath the feet of his disciple lies the Irish harp.

The radiance of the Central Hall is now complete. When the present Palace of Westminster was begun in 1840, the architect, Sir Charles Barry, set aside the four great arched panels of the Central Hall with the intention that they should be filled in as time and circumstances should allow. The golden mosaic of St. George was finished in 1870 from the designs of Sir Edward Poynter, and for twenty-six years the patron saint of England filled the only panel with his martial glory. St. David for Wales was commissioned by the Government and completed in 1898, Sir Edward Poynter again being the author of the striking design. The two remaining panels were blank until last year, when through the generosity of Sir William Raeburn, the Member for Dumbartonshire, a panel designed by Professor Anning Bell was completed in honour of Scotland. The St. Patrick mosaic was begun by the same distinguished artist immediately after the completion of the St. Andrew panel, and is the gift of Mr. Patrick Ford, formerly Member for North Edinburgh. Both panels have been carried out by English mosaic craftsmen, the Misses Martin, under Professor Anning Bell's direction, and the work has been done *in situ* entirely in keeping with the artistic tradition of the older mosaic work.

The British Empire Exhibition Number.

The June issue of THE ARCHITECTURAL REVIEW will be devoted to a descriptive illustrated review of the British Empire Exhibition. It will also deal comprehensively with the Architecture of the British Empire in a series of Essays on the different Dominions by well-known Dominion architects.

Those who are not Subscribers are advised to order their copies immediately, as this issue of THE ARCHITECTURAL REVIEW will be very quickly exhausted. The price will be 5s. net.

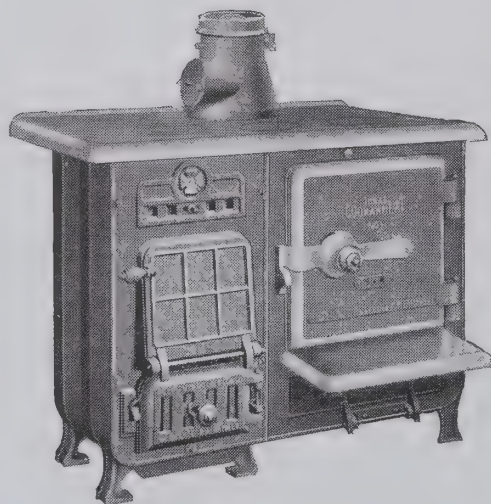
Norfolk Manor Houses.

Prince Frederick Duleep Singh gave an interesting lecture recently on "Some Norfolk Manor Houses" before the Yarmouth branch of the Norfolk and Norwich Archaeological Society. There was, he said, such a close resemblance among these old manor houses that there might almost be said to be a Norfolk style. Stone was non-existent in the county, except carr-stone, quarried near Lynn, and one was at a loss to understand why flint was not more frequently met in domestic buildings of past centuries in Norfolk when it was so much used for churches. Wood was employed at first, but as the woodlands were despoiled timber became scarce, and old Norfolk builders apparently preferred to stick to brick, but there were scores of farm houses along the north coast of Norfolk and manor houses built of flint, of which the Prince showed examples on the screen, Elsing Hall being about the oldest of this type. Hunstanton Hall was a moated house in flint with some carr-stone and possessed a wonderful collection of family portraits. Manington Hall was built about 1450, and then came a view of Stiffkey Hall of later date, a quadrangle with circular towers which tallies in every detail with the ideal house described in Sir Francis Bacon's essay. Another example was Gonville Hall, Wymondham. Caistor Old Hall, near Norwich, appeared to have been built with flints from the Roman Camp, 200 yards away. The Romans faced their flints in the same way as East Anglians. Wyberton Hall concluded the series of flint houses.

Dealing next with brick houses which were typically Norfolk, Prince Duleep Singh said it was from the Low Countries whence

(Continued on p. xlviii.)

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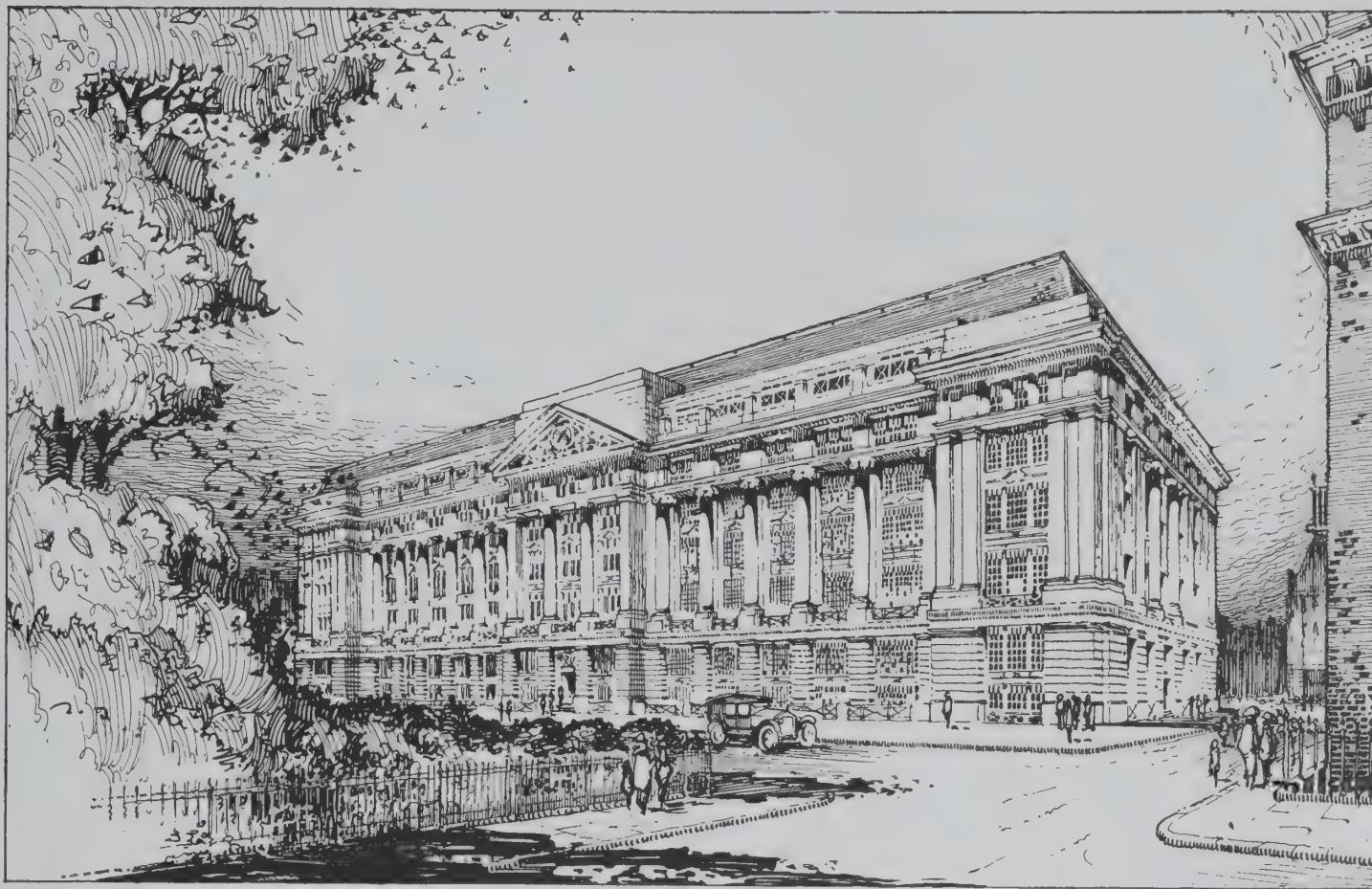
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THIS building for the Liverpool Victoria Friendly Society is now in the course of erection, the steel frame for approximately one-third of the area having been completed. The total weight of steelwork will be about 5,500 tons. It is British steelwork, rolled at Dorman, Long's mills at Middlesbrough and fabricated at their London works at Nine Elms.

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bricks first came that we borrowed our style, and the influence of Flemish art was pronounced in this type. It had been attributed to the Protestant emigrants, who came to England in Queen Elizabeth's time, but probably began rather earlier. The characteristic features of this type of architecture were double dormer windows, ornate chimneys, crow step gables, elaborate finials and pedimented windows. Pictures were shown of highly ornamental chimney shafts dating from 1525. Some had typical Elizabethan caps, but as time went on the circular shafts became simpler in style until they were merged in a square stack, though even then some old ornamentation was left. Snower Hall, Fordham, is one of the oldest domestic buildings, and its date must be about 1450. It possesses a battlemented rectangular turret on the west side, a tiny oratory and a hiding hole probably intended for sheltering King Charles the Martyr. Oxborough Hall was more of a castle than a manor house. Denver Hall, Fincham Hall, and Hockwold Hall, were next shown, and the last was probably built in the third quarter of the fifteenth century. Rainthorpe Hall was of half timber work, which was not common. The lecturer pointed out that there were no staircases as we understand them prior to the reign of James I., and access was furnished by spiral steps in the turrets. Touching restoring, the Prince said that to archaeologists this often meant destroying, because something was put in that had never been there before. Barnham Broom Hall, now a farmhouse, possessed a gorgeous plaster ceiling, said to date from 1614, which he pronounced the finest he has seen in Norfolk. Channons Hall, at Tibenham, represented with fidelity the Elizabethan period in Norfolk architecture, Cossey Hall, which no longer exists, dating from 1564, was noteworthy—from the fact that it was one of the most charming old houses in the county. Cossey Park was the only Norfolk park mentioned in Domesday. Breckles Hall was pictured with its battlemented walls, and then came Spixworth Hall. Barningham Hall had the most representative Jacobean brickwork. It was of compact plan, and illustrated the tendency for houses gradually to become square. Of date 1609, it was a house hard to beat. Wilby Hall, of 1630, and others were also described verbally and pictorially, and the series ended with Blickling Hall, which was said to be almost the finest house in

Norfolk. It was built between 1680 and 1620, and had a great resemblance to Hatfield. Not the least of its attractions were its beautiful gardens.

Charing Cross Improvement.

The Westminster City Council are considering a recommendation by the Works Committee for the removal of the part of the island refuge between the Nelson Column and Whitehall, by the King Charles statue. The removal will become necessary when, in the near future, the new building at the corner of the Mall approach and Cockspur Street is completed and the footway is set back 25 ft., as this widening of the Mall approach will tend to direct the flow of traffic between the Mall and the Strand straight on to the site of the refuge. The proposal is understood to be part of a scheme which provides for the construction of subways for pedestrians at Charing Cross, and of subways for the carrying of gas and electricity and sewerage mains, in order to obviate the digging up of the roads when the mains need repair. This latter part of the scheme is not yet ready to be put forward.

The R.I.B.A. Diploma in Town Planning.

The following amended notice has been issued by the R.I.B.A., in connection with the diploma in town planning.

The examination for the R.I.B.A. Diploma in Town Planning, will be held for the first time on Wednesday, Thursday, and Friday, October 15, 16, and 17, and on Monday, October 20, 1924. Candidates applying for admission must be either Fellows, Associates, or Licentiates of the R.I.B.A., and applications must be made before May 31, 1924. Forms of application for admission containing the regulations and syllabus may be obtained at the R.I.B.A.

Southwark Cathedral.

The authorities of Southwark Cathedral are asking for £10,000 to repair the fabric and the organ, and to improve the lighting installation. Canon J. B. Haldane, the Procurator, states that the Cathedral has been in debt for many years.

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Liverpool



Birmingham

THE re-wiring of the three large stores of Messrs. Lewis's, Ltd., at Manchester, Liverpool & Birmingham is an undertaking of note.

The limited space does not allow us to give full details here, but an interesting fact is that approximately

147 miles of Wire & Cable were used.

Messrs. Henry Lea & Son, of Birmingham and Liverpool, were responsible for designing the work, and Messrs. Lewis's own wiremen, working to the instruction of these Consulting Engineers, carried out most of the wiring.

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Old Westminster Bridge.

The suggestion to rebuild London's oldest existing bridge, Waterloo, recalls that (excluding London Bridge) the earliest bridge is at Westminster.

Old Westminster Bridge, replaced by the present structure in 1862, was built between 1738 and 1750, and the necessary funds were raised by means of State lotteries. One of the most successful of these had as prize a great silver wine-cistern weighing more than a quarter of a ton.

This ornate specimen of Georgian work was designed by Vertue and executed for the silversmith Jernegan, of Jermyn Street, by Charles Kandler in 1734. An admirable electrotype reproduction of the piece is to be found in the Victoria and Albert Museum.

The Problem of London's Bridges.

Something definite has at last emerged from the long and increasingly complicated discussion of the future of London's central bridges. The London County Council have decided upon the reconstruction and widening of Waterloo Bridge, and the construction of a temporary bridge to serve during the building operations. It is a decision that will not be free from criticism, expert and other, for any tampering with Rennie's great masterpiece and any proposal to interfere with its lines, curves, and shadows, arouses opposition. The facts, however, are overwhelmingly in favour of rebuilding, and the work that is now about to be undertaken will be a big contribution to solving the problem of congested street traffic.

Meantime the project for a new St. Paul's bridge seems to be steadily losing ground. The outcome of a recent meeting between a deputation from the influential bodies who are opposing the scheme and London members at the House of Commons, was an urgent recommendation that no money should be spent on the scheme until Parliament has had an opportunity of going into the question.

Exhibition of Modern Swedish Architecture.

A large scale model of the new town hall at Stockholm, which was opened last year, will be shown at the Exhibition of Modern Swedish Architecture, which is being arranged by the Architectural Association, and which will be opened by Baron Palmstierna, the Swedish Minister, on the 12th inst., at 9 Conduit Street, W.

Fine Art Exhibition at Manchester.

An exhibition of fine and applied art will be held under the auspices of the Manchester Art Federation from September 24 to October 25, in the Manchester City Art Gallery. It will comprise works by artists who live or have lived in Manchester and district, or who have been connected with the city in their work. Intending exhibitors should apply to the Secretary of the Manchester Art Federation, City Art Gallery, Mosley Street, Manchester.

Victoria and Albert Museum.

The Roodloft from the Cathedral of St. John at Bois-le-Duc ('s-Hertogenbosch) in North Brabant, Holland, which was pulled down in 1866-7 and ultimately purchased by the Victoria and Albert Museum in 1871, has been moved from its old position in the Cast Court of the Museum and re-erected across the East Hall. This rich and sumptuous example of decorative architecture was erected in 1610-13 by Cœnræt van Noremberg, of Namur, after the pattern of the roodloft in Antwerp Cathedral, which is now destroyed.

It is composed of red, black, and grey Belgian marbles, with figure sculpture and decoration in alabaster; the original contracts for the work, which are still preserved in the archives at Bois-le-Duc, stipulate that some of this alabaster was to be English. The west side has figures of five Virtues (Faith, Charity, and Hope, in the west face, Justice on the north, and Peace on the south); between these are four smaller figures holding shields charged with the arms of Brabant, Duke Godfrey of Bouillon

(Continued on p. lii.)

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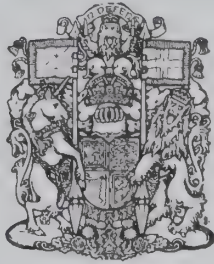
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Part of Kitchen at Ruchill Hospital, Glasgow, illustrating Carron Cooking Apparatus.

(the founder of Bois-le-Duc), the Archduke Albert and Isabella, and Bois-le-Duc. Small panels set under the balustrading are carved with scenes from the life of Christ, beginning with the Nativity and ending with the Ascension. This series is continued on the east side with the Last Judgment and the Seven Corporal Works of Mercy. Above the pairs of columns which support the arches of the roodloft are statues of the Virgin and Child, St. Peter, St. Paul, and St. John the Evangelist. This latter figure has been ascribed, on the analogy of the figures on the monument of William the Silent at Delft, to the Dutch sculptor Hendrick de Keyser (1565-1621), and it seems possible that the St. Peter and St. Paul may also be by him.

When first erected at South Kensington the roodloft was built against a wall, in surroundings which had become somewhat incongruous, without the east front. This front is now shown for the first time, and in its new position the splendour and elaboration of the whole work makes it one of the most striking features of the museum.

The following official purchases have been made from Mr. P. Wilson Steer's exhibition now open at the Goupil Gallery:—

A.—An oil painting: No. 53, "Painswick Beacon"—for the Tate Gallery.

B.—Two water-colours: No. 12, "High Street, Thame"; No. 14, "The Dead Tree"—for the Manchester Whitworth Institute.

C.—A water-colour: No. 3, "Uplands"—for the National Gallery of Victoria, Melbourne. (By the Felton bequest.)

New Church at Leyton, Essex.

Work has just been commenced on the erection of a new Catholic Church in Grange Park Road, Leyton, Essex, to seat about 480 people.

The design of the Church will be Byzantine and carried out in multi-coloured rustic bricks with Portland stone dressings.

The architects are Messrs. Sandy and Norris, F. and A.R.I.B.A., of Stafford.

TRADE AND CRAFT.

British Industries Fair.

A NEW ERA FOR BRITISH TRADE.

The British Industries Fair organized by the Department of Overseas Trade, and being held at the White City from April 28 to May 9, should result in a record volume of orders for the exhibitors.

Advance details of exhibits in the numerous industries which will be represented there show considerable enterprise on the part of British manufacturers who have never been in a better position since the war to supply the demands their exhibits should create.

Women will be interested in a new type of hair brush for which the manufacturers and patentees claim that its construction allows it to be boiled or immersed in disinfectants daily without any injury. Its bristles consist of fine drawn clusters of wire of a special new rustless metal, while the back, which is composed of one piece of highly polished aluminium, is perforated to allow any cleansing fluid to permeate every part. It is consequently the last word in hygienic construction.

Made in the usual sizes, this brush has much to commend it to women. There is, for example, no wood used in its construction, and its bristles, being free of hair or thread, cannot soften or fall out.

Another most interesting series of exhibits in the section devoted to fancy goods is that devoted to amber ware.

The romantic story of amber's origin and its historic associations make it as popular to-day as even in the days when the Celtic maiden searched for it along the shores of the Baltic where it was washed up by the waves from the fossilized forest below.

The recent improvements effected in the manufacture of stainless steel will be apparent in a score of exhibits at the Fair. Many Sheffield manufacturers have been experimenting for some years past to improve on this development in the cutlery trade. Some of the results of their work will be seen in several striking forms.

(Continued on p. liv.)

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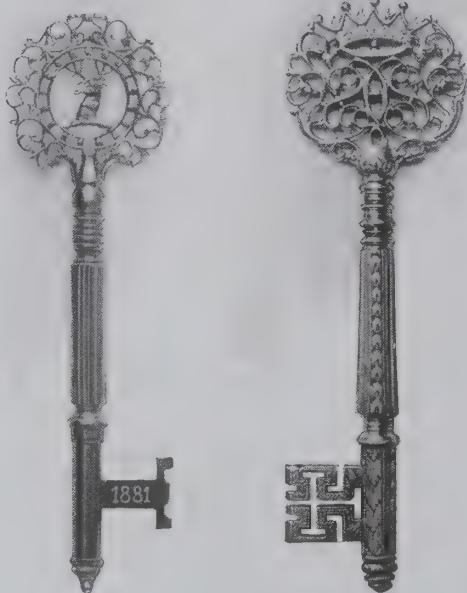
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The Key on right-hand side is an example of the highest class of Filigree and Chased Work in Steel. It was made about 1660, and the monogram C.S. under a crown is believed to stand for Charles Stuart or Carolus Secundus. This Key is probably unsurpassed by any example of the period in existence.

The Master Key on left hand was made for Captain Townsend, of Caldecote Hall, Nuneaton, and is designed in a similar character to the old Key.

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One firm exhibiting has been directing its attention for some time past to the production of stainless nickel alloys for the manufacture of nickel-silver flat-ware. They claim to have met with remarkable success in producing nickel-silver ware which equals in durability the best sterling silver, is completely stainless, and costs no more than ordinary nickel-silver.

A sign of the times is the advance which is being made in the design of kitchen utensils. In the past, art in metal ware has been chiefly confined to articles intended for decoration only. This year's Fair will contain specimens of kitchen ware in the manufacture of which the artistic designer has been allowed full scope. These new exhibits are a combination of art metal and enamel, and in themselves supply a proof that utility and beauty can be efficiently combined to produce an article for which a ready sale should be found in all markets both at home and abroad.

The Irwin Colour Filter Illumination.

By W. R. Hindmarsh.

Though Miss Beatrice Irwin's illumination through coloured filtration has comparatively recently been perfected, many enquiries concerning it have reached me. Therefore, I think that architects will be glad to know of this invention, which is adaptable to any installation of electricity, and which carries with it such beneficial effects.

Colour as related to illumination is a subject which has absorbed the interest of Miss Irwin for some time, and the experiments which she has carried out in various countries have been the outcome of her observations on the effect of colour on the human organism. The knowledge thus gained Miss Irwin has brought to bear on her study of the science of light; thus her system of illumination through coloured filtration is the result of many years patient endeavour. It consists of a beautiful diffusion of soft yet adequate light through specially made hand-painted filters. Each is coloured on a psychological basis and filters may be obtained for individual needs and particular

purposes. As, for example, the reading filters, which are combined in specialized values of green, blue, and yellow, to meet the needs of different eyes and different work. These have a special significance in study, offices, and schools.

This system of lighting is a particular boon to architects who, through choice or necessity, wish to avoid elaboration or ornate fittings, for by its installation they achieve a unique feature, which in its dignified simplicity fits admirably into any class of building. Nor must the great economy in current be overlooked. It is at first almost unbelievable that one can obtain an equally efficient light for less than one has been accustomed to pay, but wherever Miss Irwin has installed her illumination a decided decrease in consumption has been the invariable result.

It is impossible to describe in any but the most inadequate terms the colourings of the filters, which take the place of ordinary shades and are designed by Miss Irwin for her system of lighting. They combine beauty with utility, they are fire-proof and easily kept clean. Each filter has a name according to its size and shape, in order to individualize light and to make us more discriminating and selective in its use. Each model, and the system contains eleven, has a special name, such as "Drum," "Nubis," "Tower," etc. Both overhead and portable types of filters are perfect in their unostentatious simplicity of form. Some can be inserted into the frieze or wall of a room, carrying out the architect's ideas. There are overhead ones for lighting, portable ones for reading or working, and very large ones for illuminating big rooms and public halls. One of her filters is like a sunset, the diffusing of colour and light being true to Nature; another has the effect of daylight, which is most restful for reading.

The benefit bestowed upon the eyesight by these filters is incalculable. A large number of nervous ailments are caused by defective sight in some form or other, frequently resulting from eyestrain. There cannot be a vestige of strain for eyes or nerves in connection with the various filters which Miss Irwin supplies, thus bestowing another all-important benefit by economizing our nervous energy which tends to fitter physical health and better mental efficiency.

(Continued on p. lvi.)

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THE CONSIDERATION OF STYLE

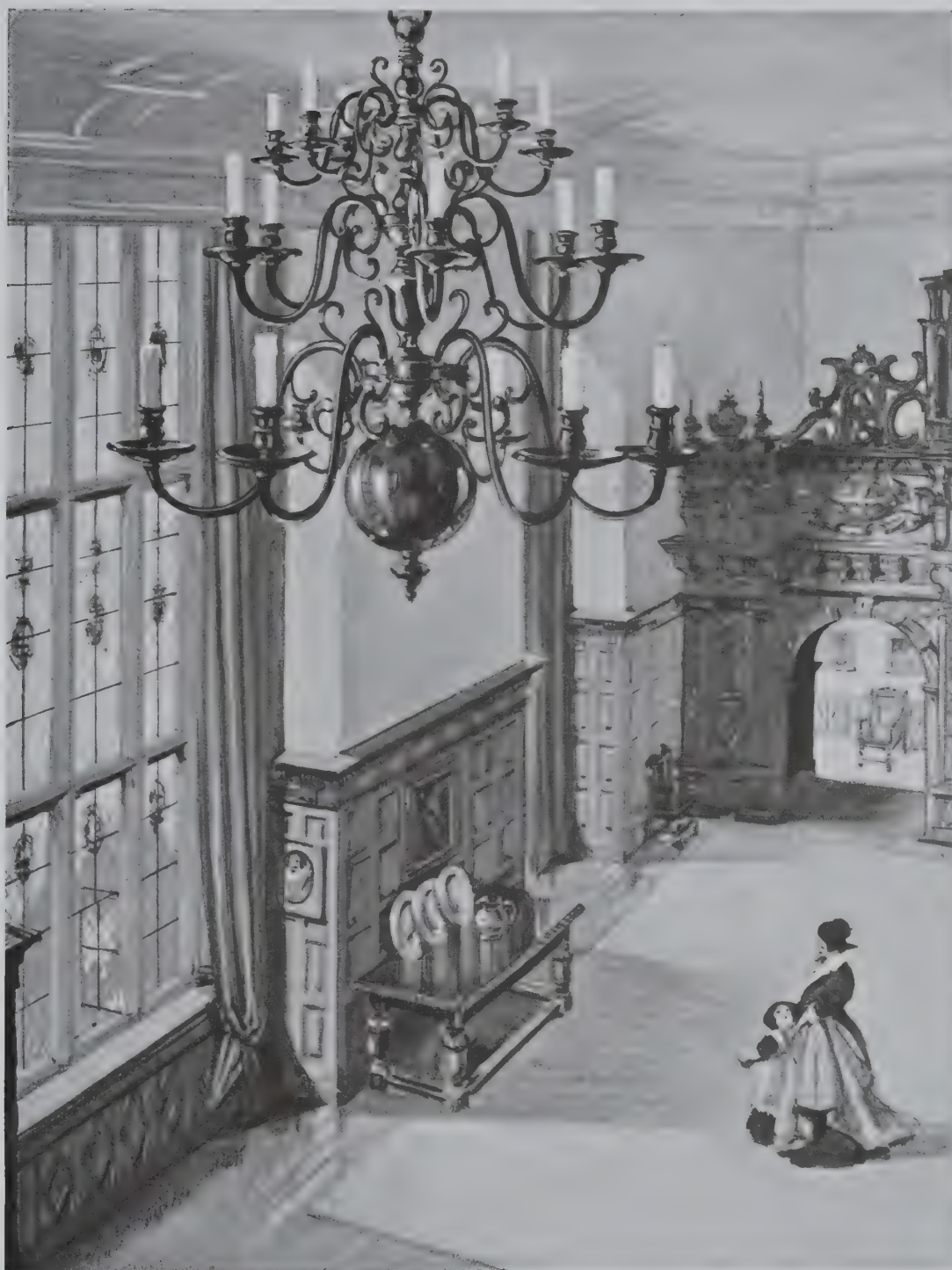


Plate V

May 1924

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Miss Irwin is a member of both the English and American Societies of Illuminating Engineers, and a medallist and lecturer of international repute.

Though English, she has lived in several countries and her work is well known in America and France. Her installations at the Ritz-Carlton Hotel, Atlantic City, and the Salon du Gout, Champs Elysées, Paris, are two examples respectively in those countries.

A Restaurant Staircase.

Time was when London's restaurants and tea shops were dingy, uninviting places, mostly hidden away down side streets. Often they were ordinary shops converted to a purpose to which they were entirely unsuited. The public endured these depressing places because there was nowhere better to go. The mid-Victorian would be astonished at the restaurants and tea shops of to-day, for they are veritable palaces—well planned and attractively designed and decorated, and occupying prominent positions on the main thoroughfares.

The Lyons' Corner House in Coventry Street is a notable example of the modern popular restaurant. The main staircase is one of the features of the building. It has a gracefully-designed metal balustrade, and is carried out in "Biancola," made with "Atlas White" Portland cement. The treads have a special inlay of marble cubes alternating with other cubes, which not only add a decorative feature to the treads, but afford a good non-slip foothold. The landings are laid to match the staircase. Messrs. Art Pavements and Decorations Co., Ltd., were the contractors.

Ideal Equipment.

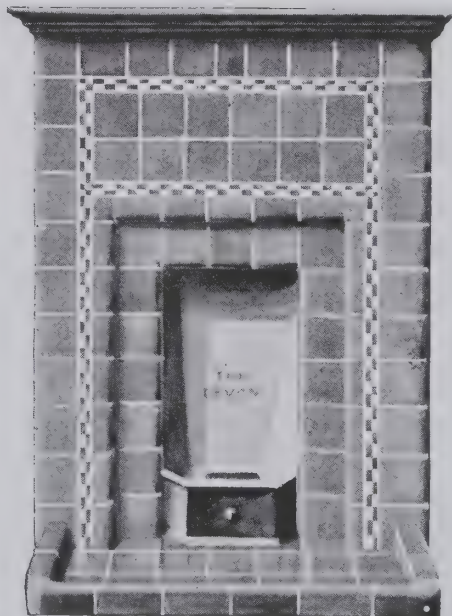
We have received from the National Radiator Co., Ltd., of Hull, an illustrated folder describing the advantages of the Ideal Cookanheat, ideal open fire domestic boilers, ideal classic boilers, and classic radiators, which they claim are adaptable to all classes of buildings.

Tudor House.

The general contractors for Messrs. Liberty's new premises in Argyll Place were Messrs. Higgs and Hill, Ltd., and the sub-contractors were as follows: Thomas Faldo & Co., Ltd. (asphalt); The Daneshill Brick and Tile Co. (Tudor chimney-stacks and old English bricks for fireplaces); Aylesford Brick Co. Ltd. (ordinary bricks); J. Brooks and Sons (Halifax), Ltd. (glazed bricks); South Western Stone Co. (stonework); Liberty & Co. (carved work); Moler Partition Co., Ltd. (terra-cotta partitions); Dorman Long & Co. (steelwork); Siegwart Fireproof Floor Co. (fireproof floors); Roberts, Adlard & Co. (roofing); G. Tucker and Son, Ltd. (roof tiling); Art Pavements and Decorations, Ltd. (wall tiling and Biancola partitions); Adamite Co. Ltd. (Atlas White cement in Biancola columns and linings); Castle's Shipbreaking Co. Ltd. (timber, teak and oak, old ship and oak floors); W. Mallinson & Co., Ltd. (wainscoting); Comyn Ching & Co., Ltd. (ventilators); G. Matthews, Ltd. (Chinese tiling in lavatories); British Challenge Glazing Co., Ltd. (patent glazing); Matthew Hall & Co. (plumbing and sanitary work); Doulton and Co., Ltd., Shanks & Co., Ltd., and Dent and Hellyer (sanitary ware and fittings); Acme Flooring and Paving Co., Ltd. (wood-block flooring); H. W. Cullum & Co., Ltd. (cork flooring); Bell's United Asbestos Co., Ltd. (jointless flooring (Decolite)); Leo Sunderland & Co., Ltd. (electric wiring); Jos. Kaye and Sons, Ltd., Carter and Aynsley, Ltd. (locks, etc.); Robert Adams ("Sceptre Victor" shallow pattern spring hinges); Dennison Kett & Co., Ltd. (folding gates, etc., and strongroom doors); Patent Victoria Stone Co., Ltd. (stair treads); Waygood-Otis, Ltd. (lifts); G. N. Haden and Sons, Ltd. (heating apparatus); Ozonair Co., Ltd. (ventilating apparatus); G.P.O. (telephones); Davey, Paxman & Co., Ltd. (boilers); Reading Boiler Setting Co., Ltd. (boiler setting); A. J. Shingleton (blinds); Synchronome Co., Ltd. (synchronized clocks); Benham and Sons, Ltd. (electric pressure tea-making apparatus, and electric and steam-cooking apparatus); Davis, Bennett & Co. (cloakroom fixtures); Le Grand, Sutcliffe and Gell, Ltd. (wells and well-sinking); Sturtevant Engineering Co., Ltd. (vacuum cleaning); Mather and Platt, Ltd. (sprinklers); Associated Fire Alarms (fire alarms); J. A. King & Co. (pavement lights); Cecil Ern & Co. (the whole of the interior

(Continued on p. lviii.)

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metalwork, including all electrical fittings, ornamental door furnishings, outside bracket signs, hinges and handles for the main doors, also the radiator grilles and showcases; Tudor and Loughborough (roof tiling).

The artists and craftsmen associated with the work were as follows: Mr. Laurence A. Turner (stone and woodcarving); Mr. G. Kruger Gray (heraldic work); Messrs. Wainwright and Waring, Ltd. (bronze and gilded argosy, weathercock, and painted and leaded lights); Mr. J. L. Emms (lead and rainwater heads and guttering).

38 South Street.

The general contractors for this building were Messrs. Trollope and Colls, Ltd., and the sub-contractors were as follows:

Farmer and Brindley (the whole of the marble work in the entrance hall, including the circular staircase, as well as the bathrooms); Fenning & Co., Ltd. (marble fireplace, steps, etc.); Thomas Rudge (carved porch and all other exterior stone carvings, including modellings, also all modellings for interior wood carvings); Daneshill Brick & Tile Co. (facing bricks); Fram (London), Ltd. (steel construction, girders, fireproof floors and partitions); Thos. Elsley & Co., and K. C. B. Foundry Co., Ltd. (stoves, grates, mantels); Messrs. John Bolding and Sons, Ltd., and Dent and Hellyer, Ltd. (sanitary ware and fittings); Zeta Wood Flooring Co., Ltd. (flooring—wood block, parquet); Bell's United Asbestos Co., Ltd. (flooring—mosaic, marble, stone—"Decolite" used); T. Clarke & Co., Ltd. (electric wiring); Messrs. G. and A. Brown, Ltd., etc. (plaster work—fibrous or modelled); C. Mellier & Co. (entrance doors); N. F. Ramsay, & Co., Ltd. (door furniture, locks, electric bell plates, front area railings); J. W. Singer and Sons, Ltd. (balcony railings to loggia, gates, railings, handrails, balusters, etc.); Waygood-Otis, Ltd. (lifts); W. and H. W. Gould (heating apparatus).

"Kulmco."

Messrs. Horace W. Cullum & Co., Ltd., have sent us a copy of their illustrated brochure featuring their improved compressed cork parquet flooring, which has been used in Tudor House, Messrs. Liberty's new building.

Lighting of the New Tivoli Cinema Theatre.

The General Electric Company, Ltd., have recently published an interesting brochure illustrating in colour one of the achievements of the Company's illuminating engineering department in conjunction with Mr. Bertie Crewe, the principal architect of the Tivoli Cinema. The installation work was entrusted to the Berkeley Electrical Engineering Company. The aim of the brochure is to show exhibitors how similar results can be attained in other cinema theatres commensurate with the size and importance of the buildings concerned.

Changes of Address.

Mr. J. H. Gilbert, architect, has moved to 9 Hay Lane, Coventry.

Mr. Wallace J. Gregory, L.S.A., P.A.S.I., architect, has moved to 7 Carteret Street, Queen Anne's Gate, Westminster, S.W. Telephone: Victoria 4093.

A Correction.

Messrs. Robert Adams draw our attention to the omission of their name from the list of contractors supplying fittings for Bush House, Kingsway, published in the April issue of "The Architectural Review." Messrs. Adams supplied for this building their No. 336, "Crown Victor" spring hinges, and a few of the overhead type of door springs.

BOARD OF EDUCATION: APPOINTMENT OF A STAFF INSPECTOR OF ART.—The Board of Education invite applications for appointment as Staff Inspector of Art.

The duties of the Staff Inspector will be to act as the chief expert adviser on the teaching of Drawing and Art in schools of all types, and to inspect the teaching of these subjects with the aid of a body of Inspectors of Art. His duties will involve a certain amount of office work of an administrative character. Candidates should be not more than 45 years of age.

The Staff Inspector will be an established Civil Servant and will be appointed H.M. Inspector by Order in Council. His salary will be £850 per annum, rising by £25 annually to £1,000, together with the current Civil Service Bonus and superannuation rights.

Applications must be made on the prescribed form and must reach the Board not later than June 16th, 1924. Copies of the prescribed form, together with particulars as to conditions of employment, can be obtained on application in writing to the Secretary, Board of Education, Whitehall, London, S.W.1.

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Plate I.

IMPERIAL DELHI.

From a Water-colour by William Walcott.

June 1924.

Empire.

οὔτε νήσους οἶδα Κασσιτερίδας ἐούσας—HERODOTUS.

THE little islands from which tin was carried out of the dim northern seas to the armourers' shops of Greece have grown in importance since the days when Herodotus could write of them as less certainly vouched for than the sheep which trailed their luxuriant tails on wheeled trucks over the plains of Arabia. It was not so long ago, indeed, that the inhabitants of these same obscure islands were used in their unbuttoned moments to brag a little of dependencies that girdled the earth and of a sun which never went down upon the Imperial flag. And if in our generation we are less liable to outbursts of the kind, it is not because we have any less a lively sense of the romantic greatness of a world-wide commonwealth of nations which all acknowledge the same headship. It is rather because we have been together in the valley of shadows and now, struggling once more to the hill-top, stand, like "Cortez and all his men," sobered and silenced by the prospect at our feet. As we walk about the great fair grounds at Wembley and see displayed in a thousand ways the material resources of all these lands, and what the wit of man is making of them, it is exciting to think that those who tend the herds and the corn, the forest and the mine, or make the jungle their dwelling-place and teach self-government to childish races, these far-dwellers under alien stars, have all some link with this our own familiar land, a farmstead it may be on the Pentland Hills, where grandfather minded the sheep, or a doorstep in Bermondsey, where mother played as a girl, or some old parsonage in the west country, where the oar won in the Eights still hangs on the panelled wall.

This may, perhaps, be thought unduly sentimental; and certainly not every visitor we meet from overseas is patently aware of these fingers of the past pulling him ever so gently and all the time. Rather will he come to this old country wearing about him a certain air of hardness and satisfaction, as who should say: "You are of the past and survive interestingly enough, but the future and its wealth lies with us." I have read somewhere that the youth of America is fed on potatoes from the cradle to encourage that growth of jaw which is held the hall-mark of a man of resolution and business ability. In the Dominions, too, they run a little to chin, and pretend at least some contempt of matters which are not readily reducible to terms of material wealth. The captains of industry walk a little prominently on all the world's stages to-day. But they will not be dangerous until they aspire to be leaders of thought as well. A people must live by its industries, but it may die of them, too. Its per-

manent contribution to the real wealth or well-being of the world can only be found in those flowerings of the human spirit, which, in its various forms, we call thought or art: in philosophy, or letters, or architecture, or music, or the manual arts. We are little interested to-day in the annual turnover of Demosthenes' armament business, or in the Megarian pork industry of Athens. These names stand for other values in our memory. In the same way the historian of the distant future will weigh the commonwealth of the British Empire in other than material scales, and look for its service to mankind among the things of the mind, government, and philosophy, art and morals, when its corn and its fruit, its cattle and its gold, those material conditions without which that service would have been impossible, are no longer its own or separable from those of less distinguished ancestry.

While it would be folly to suggest that the things of the spirit are allowed even a measure of their due importance among our own people, it must obviously always be the supreme task of a mother country, with its greater opportunities and older civilization, to stand as a witness for these things and by all means in its power to foster in younger lands every agency engaged in such work. In its own sphere architecture, with its educational system spanning the Empire, has a very wide occasion of usefulness and a very great responsibility. And let us not be led away by sounding phrases. Perhaps our own art is at the moment too fumbling and uncertain for it to send a clear trumpet call over the seven seas. But at all times and in all places we can at least help the little that is good, preach order and cleanliness and the sterling value of simple things, and keep alive in new and sometimes impatient peoples a sense of the charm of the pleasant things of the past, whether it be the Dutch work north of Capetown, or old Colonial buildings in Canada and the Bermudas, or the serenity of Greenway in a land of hurry and corrugated iron. For without sympathetic study and understanding of old things all attempts to meet new needs in a new way, as we all hope we may learn to do, will surely turn out a little jejune and immature. It is ill preaching to readers who may have been walking down Regent Street this very afternoon, looking for a sense of spiritual values and finding nothing but our stony sepulchre of Nash's gracefulness. But if we preach at all it is from no sense of superiority, but only from a lively realization of how important it is that the things of the spirit should not be forgotten while every man cries aloud that great is Diana of the Ephesians and sells her image for silver to all comers.

W. G. N.

The British Empire Exhibition.

Wembley.

By Harry Barnes.

With Photographs for THE ARCHITECTURAL REVIEW
by Walter Benington.

IT is a difficult name. Even the Prime Minister feels that, to whom so few difficulties present themselves. To me it brings elusive memories of nursery rhymes at which I clutch only to find them gone. What about re-naming it, what would it require? An advertisement in "The Times"? I am not sure whether it is the agony column in which such things are done or not, or would it be a Private Bill.

It may be there are those who would oppose a change—who love the name—there must be.

On the side of the exhibition site are the sites of a septette of suburban villas. They are occupied, and no doubt deliberately, by people who must have weighed up all the advantages and the disadvantages, including the name.

Anyway, it is better than Olympia and the White City—much better—just as the exhibition is much better than any exhibition they ever housed.

It is an exhibition one may visit without loss of self-respect, nay more; that is but faint praise, it is an exhibition one may visit with exhilaration, nay much more; it is a place where those whose imagination but slightly smoulders need but lean it ever so lightly to the breeze to fan it to a flame.

I saw it first on a blue day in May, with the sun showing substantially, little white clouds blowing all about in a faint breeze, bright enough to be pleasant and cool enough to be comfortable. Somehow or other I had never realized I should some day be there. Wembley was a name to me like Nijni-Novgorod or Sarkmaand, well-known enough and perfectly credible, and yet with no relation to reality at all.

One had heard of its tons of steel, and its cubes of concrete, of its miles of track and acres of pavilions as one heard of the Grand Llama and Sir John Mandeville. They were travellers' tales with which some modern Munchausen was gulling a world.

Indeed, I had my private recollections of it, for had not once the busy moments of a busier day disappeared while I listened to an aggrieved individual who was the real author of Wembley and desired his grievances to be broadcast by a loud speaker in the House of Commons, and had not I, sceptical of his story and, indeed, of all stories about Wembley, joined with others in that same House, to oppose the grant of any money from public funds to a guarantee fund for Wembley?

Was not Wembley a mere ebullition of jingoism, in dreadful contrast to the dire starkness of the war, an exhibition of megalomania inflated by impossible promises and sustained by pinchbeck purposes? Yet here I was at Wembley Park Station with an admission ticket in my hand about to see the impossible performed, and the improbable come to pass.

I felt perturbed, and before long my peregrinations, as I perambulated the grounds, assumed the character of a

penitential procession, for which I felt my proper clothing should have been a white sheet and a guttering candle, for Wembley is a great place, the abode of a great idea conceived by a great man.

I take off my hat to Mr. Turnour. I do not find his name in any catalogue, or inscribed on any monument. I never met him and never expect to. I understand suavity was not his characteristic, and that he did not suffer fools gladly, but he was a great man to have succeeded in lifting a colossal enterprise like this into the region of reality. Mr. Turnour I salute thee, and having done so, I turn to salute my friend, Sir John Simpson, his partner, Mr. Maxwell Ayrton, and Sir Owen Williams, architects; called to a gigantic task they have performed, like giants refreshed with new wine.

If these three are the genii of Wembley, Mr. Ayrton and Sir Owen Williams are the Gemini. Theirs was the marriage of true minds to which there has been no impediment. Only those who have talked to them as I have talked in the most unofficial of unofficial ways can understand why Wembley is what it is.

If Mr. Arnold Bennett were twenty years younger, and had met them so, he could have made us realize the vivid and romantic spirit which has brought it into being. They have effected something more lasting than Wembley—they have shown the possibility of collaboration and co-operation between architect and engineer, each enhancing the work of the other. Together they have been working with the latest of materials and the latest of constructional methods, and have revelled in the experiments to which such conditions were bound to bring them.

The last thing I want to talk about is technique, but just as any perception of human form would be of the merest superficiality which did not note the ripple of muscles beneath the skin, so no note of Wembley would merit the name which did not recognize that the architectural forms of the various buildings are as intimately connected with their constructional needs.

We shall hear more both of this pair and of the materials and methods they have used here with such effect.

The place is not perfect, and no one would admit it more readily than they, if 'twere it would not be a fitting home for this raw, rude Empire we are still beating out on the anvil of time. Yet it is a place in which an architect may be proud of his profession, where architecture is the proven Mother of the Arts, where men may learn that for the expression of Titanic ideas there is to-day, as there has ever been, no other way than to rear a tower to the skies.

The individual is complete, he is the microcosm, and for him the sculptor and painter may liberate the whole of emotion by the magic of carved stone or painted canvas, but for man in the mass there is no such liberation, save he heap stone on stone to the limit of his power.

Something of this has been done at Wembley. I should

THE BRITISH EMPIRE EXHIBITION.



Plate II.

June 1924.

THE BRITISH GOVERNMENT PAVILION.

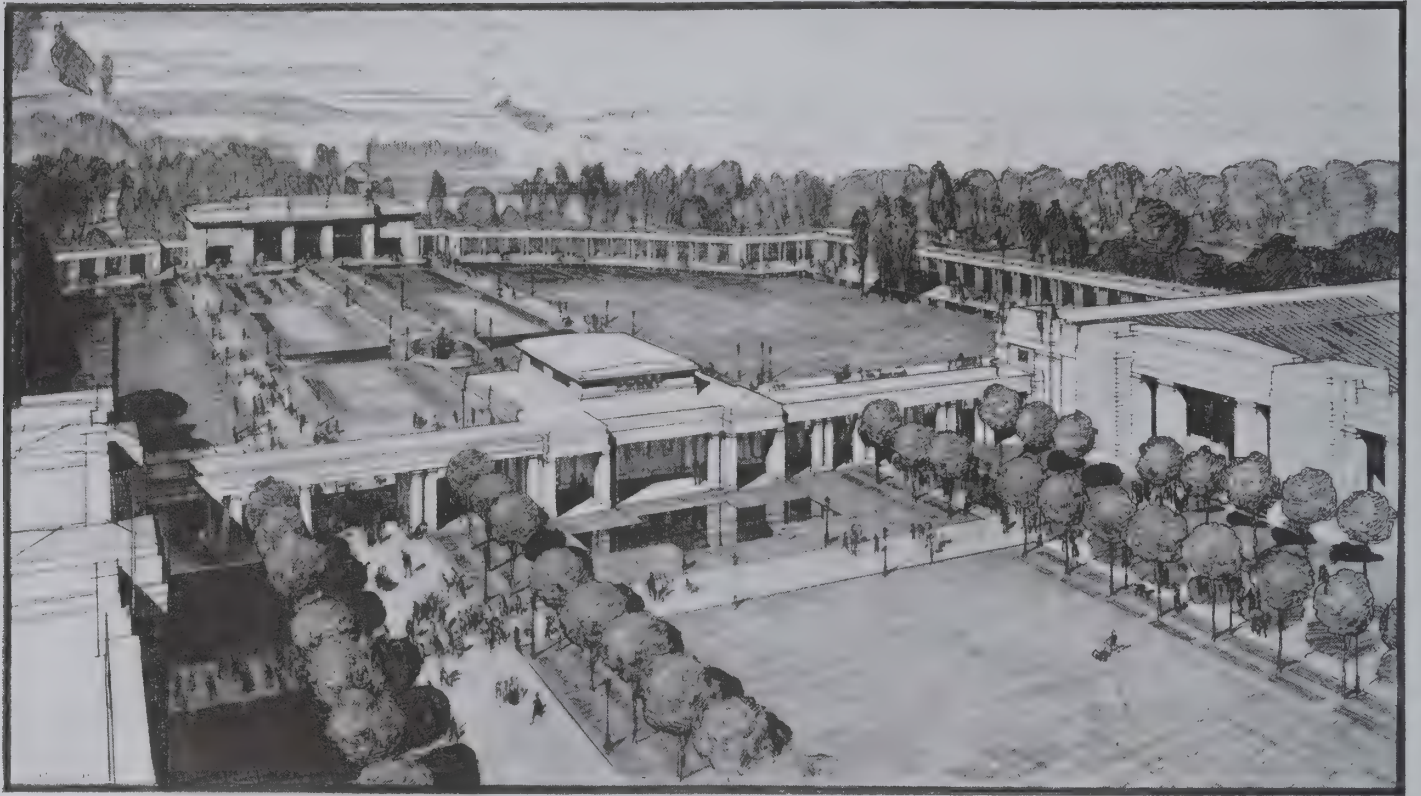
Sir John Simpson and Maxwell Ayrton, Architects.



THE PALACE OF ARTS.



THE PALACE OF INDUSTRY.



THE GARDEN, LOOKING TOWARDS THE ENTRANCE.



THE MAIN ENTRANCE TO THE EXHIBITION.



A GENERAL VIEW, LOOKING TOWARDS
THE STADIUM.



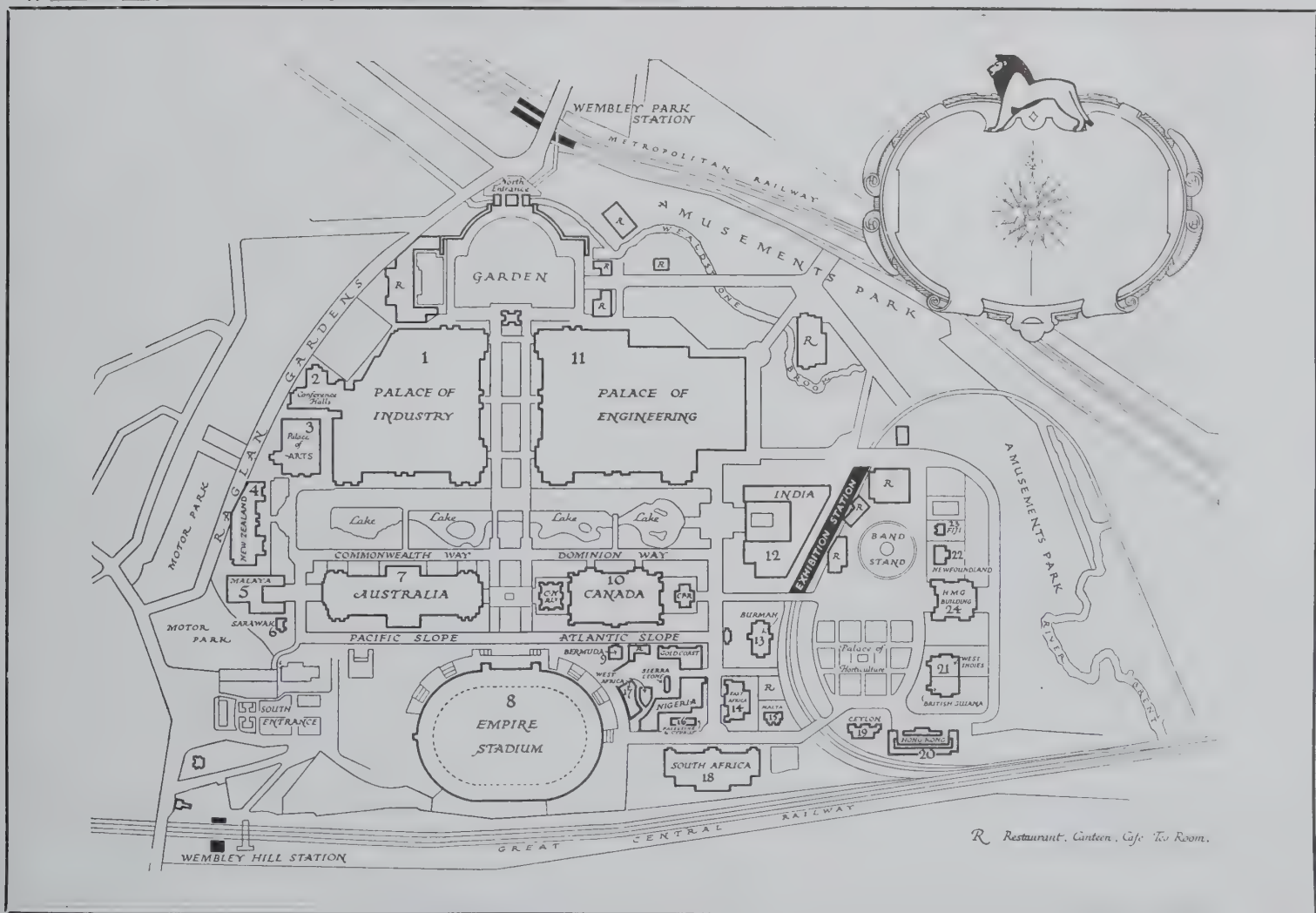
A GENERAL VIEW FROM THE STADIUM
BALCONY.

like to see it at night and alone, with some white moon behind the Stadium, so that its towers stood blackly out, while moonbeams flooded the colonnades of the garden and smote the great palaces into wonders of light and shade.

Someone grumbled to me that in the Palace of Arts architecture had but a few mean rooms. If that is so, there is surely a splendid contempt in an art which royally houses all others and is content with so bare a shelter for herself. We architects may be content to leave the Palace of Arts

to the painter and the sculptor and the cabinet-maker, when the whole exhibition is the apotheosis of our art. If you would see Her monument, look around.

Still I loiter outside the gate and reflect that Wembley is too easy to come by. I am told that there are 126 stations in London from which Wembley may be reached in eighteen minutes, and I am not pleased. I would have made it ill to get at. It should have been an adventure, where company was needed, and protection by the way. Even a good



A GENERAL PLAN OF THE BRITISH EMPIRE EXHIBITION.



INDIA, FROM A BRIDGE.

heath between, with some highwaymen, would have been something. As it is, apart from the fact that there are no signs at Baker Street Station to tell you from which platform your train goes, or, indeed, if there is either platform or train at all, it is as easy to get to Wembley as falling off a log.

How incongruous it is? Here we are on our way to see the records gathered from a world which adventure alone has made possible. Canada, with her sixteenth-century memories of Jacques Cartier leaving his old manor house of Limoiliou, by St. Malo, nearly 400 years ago, beating across the Atlantic, striking Labrador with its grim cliffs, such a land as God might send Cain to, pushing on past Newfoundland up the Gulf of St. Lawrence, far inland to green islands and dense forests, where gay and thoughtless folk danced with glee at the sight of the strange vessel and stranger folk who had broken through into their solitudes.

Australasia, with its elusive records of Portuguese, Spaniard, and Dutchman, at last to be leashed by the Yorkshire lad nurtured under the round green slopes of Roseberry Topping, and in the steep street of Sleights as it opens out to the alluring sea. His statue stands in the Mall, and a rude stone reminds Yorkshire shepherds of their kinship with the wave.

Cook and Cartier, two centuries between them, yet driven by the same undying urge—one west, one east. All that we may go to Wembley. Speke and Burton in the trackless deserts of the Australian continent.

Livingstone undying in his death, sealing the supremacy of his spirit over the miasma of African jungle and swamps in the very moment in which he yielded his body to its power.

Let a thought pass through our minds as we go to Wembley at our ease, to see what Africa has to show, of that triumphal march of the dead white man on the shoulders of his black

bearers, whose burden was at once made lighter and heavier by the mingled love and sorrow in their hearts.

What do they know of England who only England know, and what will they see at Wembley who only Wembley see? Adventures are, they say, to the adventurous, but that is all over, there are no more adventures, no more gatherings at the Tabard—even John Gilpin rides no more. We are all become mere parcels save that we collect and deliver ourselves. The most we can hope for is a scuffle for a seat, or that our neighbour's strap may break as he hangs on it.

Perhaps it is as well, for we have Wembley to see between lunch and dinner, and have no time for journeys.

Yet I wonder if Wembley were really difficult to get at, if, suppose Sir Henry Maybury had all the roads taken up, and we heard strange tales of the wonders there, in the inaccessible place, what would happen? Should we have all sorts of expeditions and pilgrimages? I shouldn't wonder. There is a spirit in people that demands some difficulty.

If we make roads level and easy they will have helter-skelters and switch-back railways, and it might be that—but this is nonsense, of course we all want to get to Wembley in the least possible time and with the minimum of exertion and expense.

I am afraid I am not easy to please, for I feel like grumbling not only at its accessibility, but also its openness.

Inside Wembley there is a space devoted to West Africa, and it is walled round with thick red irregular walls, pierced only by dark doorways on here and there a side. You can sit outside and imagine what there is within—Africa and all that means, West Africa most of all, Sierra Leone, the white man's grave, the Gold Coast, who first named it that? What



A BRIDGE OVER THE LAKE.



THE STADIUM, FROM PACIFIC SLOPE.



THE PALACE OF ENGINEERING.



THE STADIUM, FROM THE SOUTH AFRICAN PAVILION.



AUSTRALIA.



CANADA.

auriferous dreams were dreamed in those old ships that first sailed it by? Nigeria! How fascinating to be outside with the power to go inside—to let the mind rove while the body rests—to skirt the walls, to glance at the ramparts, to pause at the gates. I would have had something like this for the whole of Wembley.

Supposing I had not opposed that grant of £100,000. Supposing I had pleaded for £1,000,000 or £10,000,000, and with a magical eloquence secured it, would they have walled Wembley round? I would not like to think they would. My remorse would be too much to bear, and yet—I wish they had.

It is too open. There it lies, brought into being by centuries of intrepidity, the record of half the marvel and mystery of the world, and you can see it from a suburban train!

Somehow it doesn't seem right. If you go, and, of course, you will, when you come up from Chinatown, and pause by the South African pavilion, cast a glance ahead at the Stadium. You will see the great spans that support the spreading tiers, flanked by square bastions, pierced by square windows, surmounted by unpierced parapet, and you will get some idea of the wall that should have been round Wembley.

I wonder if an association of cement makers and slag-crushers could wheedle a million or two out of the Trades Facilities Fund, all on account of the unemployed, of course, and build me that wall. That would make Wembley enduring, and I want it to be enduring. I want it to be a world club, a cosmopolis where we may rendezvous with our fellow citizens of every colour, creed, and race. Why shouldn't it be; there is only one place in the world where it is possible, and that is London, only one Empire in the world of which it is possible, and that is ours. We must adopt it, we must endow it, it must go into the Civil List, and Sir John Simpson and Mr. Maxwell Ayrton and Sir Owen Williams must have more time and more money to spend upon it, for there are some things I want them to do.

First of all, I think, they must buy off Messrs. Bass & Company—that would please me, but, perhaps, it wouldn't please Mr. Chesterton and Mr. Belloc. There is something Chestertonian in the paradox of a great exhibition solemnly opened in state by the dignitaries of the Empire, with its main entrance masked by an advertisement of beer.

I wonder what Latin peoples do think of us Saxons? With their wit do they credit us with humour? It must be humour, let no one say it was not, that placarded the entrance of Wembley with this alcoholic legend and set on its chief eminence a football ground. Beer and Sport, what a text for Mr. G. K. Chesterton! Will he go to Wembley, and if he does, will he, misled by this encouraging screed, expect to find within the gate a rolling English road leading up to the Stadium? If he does he will be disappointed, for inside the gate there is nothing but the dignity and decorum that go with great palaces and grand approaches.

I think that the allocation of the task of designing the buildings at Wembley has been made very happily. What was to be achieved was the ideal of unity with variety. That would have been impossible if one firm of architects had designed the whole, even when so admirably composed as that of the architects to the exhibition, and it would have been equally impossible if to them had not been entrusted so preponderating a share of the work as to unify the whole. Both have been done and very happy is the result.

There are many fine buildings here, but nothing more satisfying than the composition that meets the eye immediately one enters. In the foreground the delightful garden circled by the sweep of the colonnades, leading the eye up to the middle distance where stand the twin Palaces of Engineering and Industry, and then beyond, far up the great avenue called Kingsway, the Stadium with its twin towers closes in the scene.

The whole is complete and impressive, there is nothing tawdry, nothing trivial, nothing base or mean, it is commensurate with expectation. That is a great achievement.

When the opportunities permit, I hope the main entrance, relieved of its embarrassing chaperone, will be raised to the level of the main road, so that one will not have to go down the hill to it from the station; the entrance should be direct, and, if possible, a little elevated, so that the entrant may come out on a great balcony from which to get his first sight of this wonderful show.

I expect I am raising all sorts of problems of ingress and egress, but problems are to solve, and there is evidence at Wembley of ability enough to solve any problem.

But I must get on. I am not writing a guide to the Exhibition, that has been admirably done, and I am not going to describe the buildings in any kind of order, if at all.



NEW ZEALAND.



SOUTH AFRICA.



BURMA.



INDIA.



INDIA.



CEYLON.



THE ENTRANCE, CEYLON.

All I have space for is a general idea of the impression that Wembley makes, with some note of those trifles that catch the eye and remain in the mind after the main picture has faded. One is glad of the grass and the trees, the close-cropped lawns of the garden, and the rough grass of the Lucullus Restaurant; may they both remain. I read the other day of a little girl who asked: "Why don't they pull down houses and build trees?" Why, indeed; well, at least they have spared what trees they could at Wembley—what they could. Eight thousand trees, they say, fell to find room for the Stadium—it seems beyond belief, and gives one more pause than all the statistics of steel and concrete with which journalists are wont to deck their pages.

Well, there's a price to pay for everything, and at least it is good to have got something that may excuse the price.

There is not only grass and trees at Wembley, but water; the Wealdstone brook runs through it, and the very core of the Grand Boulevard is the great lake. What a boulevard it is, and how happily conceived. It crosses the unified conception of plan that dominates the Exhibition, with a delightful variety.

Here great buildings are placed—New Zealand, Australia, Canada, India. Each is a worthy composition distinct in itself, and yet attuned to the whole. Each is placed on some axial line, and there is no vista that is not delightfully closed. Each merits an article to itself, and no doubt will get one, if not more. Here it would be impossible to do any one of them justice—they must speak for themselves. They stand with dignity, if not with majesty, in their incomparable setting, while all around them toy and trifle the tiny structures that turn the place into a perpetual carnival.

The Grand Boulevard is as full of barabques as Paris in *Mi-Carême*. All along the lake side they are perched in their gay irrelevance, as bright as peacocks without the raucosity of that splendid bird. Not a detail but has been designed; lamps, fountains, signs, and stands all bear evidence of thought and invite a pause. But we may not linger. Past the interesting host of smaller dependencies, the many colonies in Africa, the West Indies, Burma, Palestine, we find the bridge across the railway, and then the Government Pavilion.

Nothing could be more suggestive, more consonant with the whole history of this British Empire than the modest aside of position occupied by the Government Pavilion.

If this Exhibition had been at Potsdam before the war, can it be doubted that the principal place to which all avenues would have led would have been the Palace of the Kaiser?

Here the Government Pavilion occupies the same unobtrusive position as the Crown does in the Constitution, detached, retired, and yet the key to all. The visitor will be well advised if, after making the grand tour, he enters this building before any other. Here he will find, as it were, the index to the volume he is to read. Leaning over the balcony in the central hall, gazing down on the relief map of the world, following the uncanny persistency of the moving models that trace out the great ocean routes, he will be dull, indeed, if some awe is not stirred in him by a revelation of the order that may come out of a seeming chaos of individual desire and enterprise.

Inchoate, unrelated, both in time and space, as it may seem to be, here has emerged out of the unrest of Elizabethan adventurers the rapacity of Georgian freebooters, the humdrum motive of the merchant, the inexplicable self-sacrifice of the missionary, the blind valour of soldiers and seamen, an associated humanity spreading into every corner of the world, carrying with it a common tradition, a general acceptance of standards of law and morality that are more unbreakable than bars of iron.

The Pavilion is one of the greatest, if not the greatest, achievement of the exhibition architects, and leaving it one is, however unconsciously, nearer to the true spirit in which the exhibition should be viewed than before.

The exhibition itself is the true type of Empire building, it owes its existence to no initiative from the State. It is the outcome of just that individual urge, that dogged determination to realize an idea to which every one of the places represented at Wembley owes its position in the British Commonwealth of Nations. With us our colonies have always been built up by the unregulated activity of adventurous men, and only in their later history come under the control of the State.

It is a fitting thing that at Wembley this should be symbolized.

These are the great impressions of Wembley, but how many and delightful are the subsidiary ones! Visions and vistas everywhere; a score of places striking the imagination and stirring the thought.

Here is the old house of Mata-Atua, the Maori house, carved in wood. Grotesque, intricate, and interlacing, so



'OLD LONDON BRIDGE.'



A GEORGIAN PAVILION.



A CORNER OF "LONDON BRIDGE."



WEST AFRICA.



A RESTAURANT.

they carved in Maori land, and so they carved in Scandinavia, and so old Celtic carvers chiselled out their runes. What is it? From what primal fountain comes this flow that East and West and North, with seas and hills between, is all the same? If we could say, we should know what God and man is.

It's a far cry to the Bermuda House, with its date of 1651, and the innocent pride of the Bermudan Isle in this naïve specimen of colonial art. Let them be humoured, for here Tom Moore lived, and still lives, to remind us that :—

“The best of all ways,
To lengthen our days,
Is to steal a few hours from the night, my dear.”

Indeed, one wants lengthened days at Wembley, for it is not one visit or two that will exhaust it. Let me leave it half untold, this great achievement, which is, apart from all its purposes, food for many thoughts.

Here it is on English soil, yet housed in buildings on which Greek and Arab alone have left their print. What has become of all the art that filled England from the first William to the last Henry? How are the dominant dominated, and those who have builded this enduring Empire become the imitators of those whose empires are in the dust?

It is the triumph of the temple and the mosque, the pillar and the beam. The arch is ousted, will it come again? The strange selective struggle seems to go deeper than life, to move in the regions of idea and to emerge in the realms of practice. Even Wembley is no doubt but a phase.



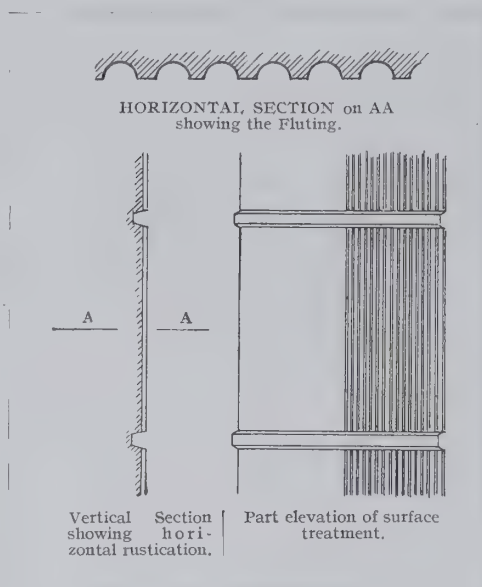
THE ENTRANCE TO THE AMUSEMENT PARK.

The Concrete Buildings.

By Oscar Faber, O.B.E., D.Sc., M.Inst.C.E.

I SUPPOSE Wembley differs most from other great exhibitions in the extensive use which has been made of reinforced concrete as a building material, and, therefore, it is natural that those of us who consider that this material is a promising one, and that we are at present still groping towards a full knowledge of the technique underlying its most effective use as a medium of architectural expression, should be specially interested in this extensive experiment of collaboration on a large scale between the architect (Mr. Maxwell Ayrton, of Simpson and Ayrton), and the engineer (Sir Owen Williams, K.B.E.). In the following notes I propose to give my first critical observations. If I am frank in my comments, I hope it may be forgiven me on the general grounds that no other criticism is really of any permanent use, and that it leads most quickly and surely to true development. I have to acknowledge my indebtedness to Mr. Ellison, the resident architect, who was good enough to devote some hours to showing me round. My impressions are naturally so many that it is quite necessary to confine my remarks with some severity to one aspect only, or the length of the article would surely exceed that of the patience of any likely readers. I shall therefore deny myself any comment on the political and commercial significance of the exhibition, its magnitude and magnificence and the vast outpouring of wealth which has obviously attended its construction, or on the architecture (with which abler pens than mine will no doubt deal), and confine myself to some of the technical aspects connected with the use of concrete as a building material, though I should like to say at the outset that I have nothing but admiration for the work of the architects generally, the general lay-out and conception of the more important buildings being, to my mind, of a high order.

The main fronts of most of the more important buildings, such as the Palace of Arts, the Palace of Industry, the Palace of Engineering, and the Government building, are executed in concrete without any covering or clothing; it was cast *in situ* between formwork and left. Concrete so treated generally leads to extraordinarily ugly and characterless effects, and the way this has been avoided is of special interest. This consists mainly of deep horizontal rustications, dividing the work up into horizontal layers, with vertically fluted surface treatment between the horizontal rustications. (Fig. 1.) The result is distinctly pleasing. The horizontal rustication serves obvious architectural purposes, and also has the practical advantage of masking the usual ugly irregular lines between one day's concreting and the next. This is particularly noticeable by comparing a section of rusticated wall with one also cast *in situ*, but not so rusticated as, for example, occurs on the south end of the front to the Palace of Arts. (Fig. 4.) Even



1. VERTICAL FLUTING AND HORIZONTAL RUSTICATION IN THE SURFACE TREATMENT OF THE *IN SITU* CONCRETE.

with the rustication, the intervening wall surface would be plain and uninteresting and lacking in texture and quality unless treated. The vertical fluting gives it the desired texture, and though there are many other possible treatments, some of which would have been quite effective, the one chosen is pleasing and satisfactory. Personally I would prefer a slightly bolder treatment in this fluting in the future. When the sun lights it from the side so as to throw up shadows in the fluting, it stands out well, but with a diffused front light it is barely noticeable at a little distance.

Portions of the wall surfaces have been built up of concrete blocks, with an ordinary plain cement surface. (Fig. 2.) These, of course, give much the effect of ashlar work, except for the uninteresting colour of cement as compared with such natural stones

as Portland, which considerations of cost no doubt ruled out. The chief interest in these blocks lies in their being made of cinder concrete and floated up with cement rendering which, I think, I gathered was done before the cinder concrete block had set. There is, of course, no architectural merit in this as compared with the use of blocks of ballast concrete, but no doubt a saving in cost was effected thereby. Whether such blocks can be described as permanent construction, time alone will show. Permanence is, of course, a relative term, and it is quite certain that blocks of so porous a nature as cinder concrete faced with a thin skin of mortar will only last a small fraction of the life of good stone, or of blocks of ballast concrete. Exactly what that life will be it is difficult to say, and I should hesitate to guarantee that it will very much exceed that of the materials used in the flimsier and admittedly temporary buildings of the White City and similar exhibitions. If this proves to be the case—which I sincerely trust may not be so—the economy effected by using cinder instead of ballast may prove to be illusory. It is curious that white cement has not been used in the facing to these blocks. The sombre grey of ordinary Portland could thus be escaped from, and though, of course, the white cement is more expensive, the amount required for this thin facing is relatively slight. Some of the buildings erected in a gayer mood than those previously referred to are built of cinder concrete blocks faced with Keene's cement and painted a first coat immediately. After being built up into position, they then form the basis for a brilliant scheme of painting. This treatment is adopted principally in the restaurants, the kiosks, and the bandstands. (Figs. 9 and 10.) Undoubtedly the effect is a very gay one, and entirely desirable where it has been used. Again one wonders what life one can reasonably expect from blocks so constructed.

The Palace of Engineering contains roof trusses of 50 ft. span in reinforced concrete. To my mind these would have



2. THE GOVERNMENT BUILDING.

Built of breeze blocks finished in cement mortar.



3. A DETAIL OF THE LIONS.

The lions, by B. Clemens, are cast in concrete.

been better in steel, both for reasons of economy and gracefulness. The heavy concrete trusses look clumsy and a little out of place. They are also much marred architecturally by the expansion joints which are provided at about a quarter span from the supports; these take the form of a broken joint, in which a space is left top and bottom amounting to about an inch in some cases and a quarter as much in others. Granted that expansion must be considered and provided for, it must, I think, be admitted that the solution adopted is not a pleasing one, and one may be excused for wondering whether perhaps the cure be not worse than the disease. (Figs. 5 and 7.) Several non-technical people

frankly believe them to be fractures in the material, and no one could consider them beautiful. Compare these trusses with the steel trusses in the Palace of Industry. (Fig. 11.)

The large travelling cranes across the hundred-foot spans of the Palace of Engineering (the trusses over which, by the way, are of steel, and should be compared for lightness and grace with the 50 ft. trusses of concrete) run upon longitudinal arched beams and tapered pillars of reinforced concrete which are of altogether pleasing proportions. Again, the expansion joints in these beams are treated in a somewhat crude manner (Figs. 6 and 8), which could be much improved on by the adoption of a design satisfying all



4. THE SOUTH END OF THE FRONT OF THE PALACE OF ARTS.

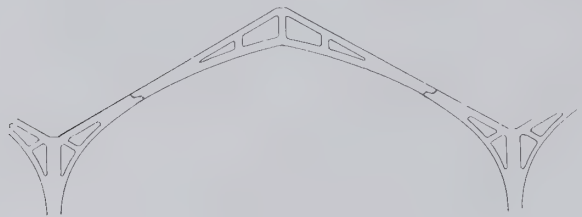
Showing the wall treatment of concrete cast *in situ*. Compare the rusticated treatment on the left with the part not rusticated on the right. Both are fluted.



5. THE REINFORCED CONCRETE ROOF OF THE PALACE OF ENGINEERING.



6. CRANE-BEAM AND SUPPORTS IN THE PALACE OF ENGINEERING.



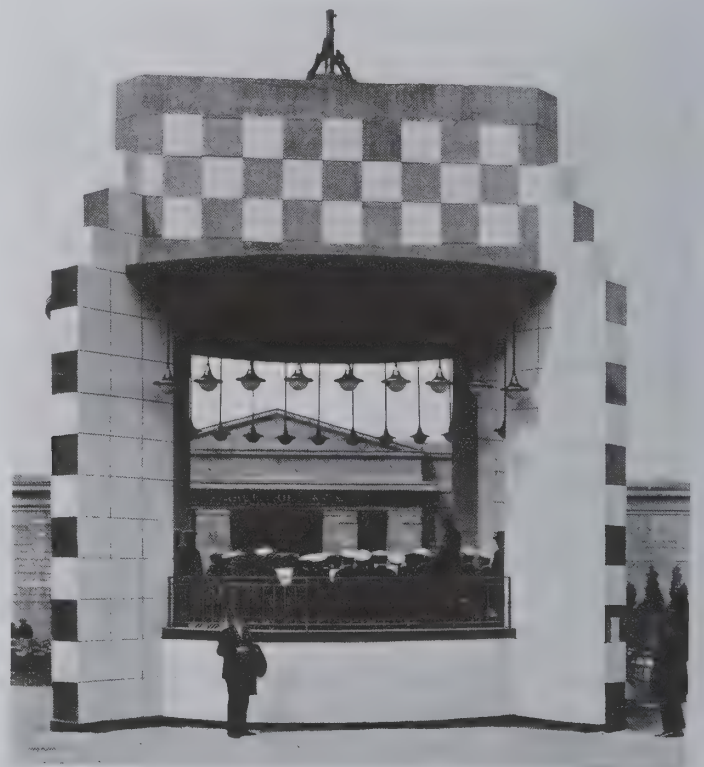
7. A DRAWING SHOWING THE EXPANSION JOINTS IN THE REINFORCED CONCRETE TRUSSES (50-ft. span).



8. AN ELEVATION AND SECTION OF THE CRANE-BEAMS, SHOWING THE EXPANSION JOINTS.



9. A KIOSK.



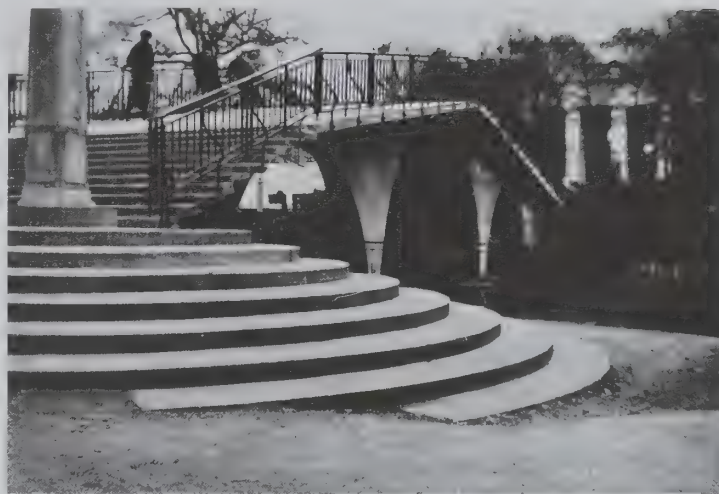
10. A BANDSTAND.

Two views showing breeze block finished in Keene's and painted in bright colours. A painted restaurant wall treated in the same way can just be seen behind the kiosk in the left-hand illustration.

structural requirements without exhibiting such architectural sores. On the outside walls some unfortunate cases exist of such an expansion joint occurring at the same place in two beams vertically above one another, while the wall between them is of cinder concrete blocks, built solid, without any provision for expansion and contraction. The result is a fracture.

The large lions of cast concrete outside the Government building are altogether fine. (Fig. 3.) Visitors will also notice the concrete lamp-posts which abound throughout the exhibition, surmounted by glass globes, representing the terrestrial globe on a sloping axis, and pointing to the north (at least they are supposed to, and no doubt with a little training will all do so in time); they will be attracted by the concrete bridges (Fig. 12) (which the posters have made familiar) across the artificial lake, the enclosing concrete wall of which is duly provided with watertight expansion joints of sheet copper embedded into each side and doubled back on itself in the joint for greater flexibility, all in the approved standard manner.

It is unfortunate that the execution has at times done but indifferent justice to the architects' designs. In the execution of the *in situ* concrete walls (with rustications and fluting) the actual surface is full of honeycombed voids and blemishes of all kinds, and is very rough and irregular. A proper face without such blemishes could easily have been obtained with very little extra trouble by one of several well-tried methods. The edges of the rustications are often irregular and broken off, and will not stand looking at critically at a distance of less than 20 ft. or so. The concrete roof trusses (previously referred to) frequently have their



12. A CONCRETE BRIDGE ACROSS THE LAKE.

edges fractured off so as to show a line against the sky suggesting an attack by monster rats. This, no doubt, occurred during handling, but could have been avoided by the use of a suitable sling which, after all, would have been used hundreds of times. Many of the lintel beams cast *in situ* are badly out of line. The effect at a distance is excellent, but one feels that the work will not bear comparison with a stone job when approached to within some 20 ft. or so. This is partly the inevitable result of comparing something made with a large proportion of so-called unskilled labour with the craft and tradition of the mason. It is also partly the inevitable result of doing in one year work which ought to take two to be done properly. The stadium has an imposing elevation treated with *in situ* concrete as already described, and looks well from the outside at a little distance. The inside was the roughest-looking concrete job I had seen for some time.

My general impression, therefore, was that this extensive use of concrete for exposed face work had been seized upon by the architects with success, but that owing to the execution, the result does not represent what can be done, and that while it is a milestone on the road towards the proper treatment of concrete, it is by no means the last milestone. Fortunately, the general design is magnificent, and at any reasonable distance this gives the main effect. I was told that steel formwork had practically not been used, timber being preferred. I should have thought much of the work offered a quite exceptional field for the use of steel formwork—as the fluted face could have been pressed on to steel sheet from a die at a very low cost, and such steel sheets could have been made both lighter and less liable to damage than timber and would also have given a better face, by reason of reduced leakage of cement grout and consequently reduced honeycombing.

A word of apology is needed for the photos, which I took specially to bring out the points of concrete interest, purposely blind to the designs as a whole. Also for the sketches, which were made from memory to illustrate particular points and are not to scale. There were many other wonderful things I saw which I will not refer to as being outside the scope of this technical article. But perhaps nothing pleased me more than to hear a loud speaker, near which and in spite of which, I had been trying to take a photograph, announce "closing down for this afternoon."



11. THE STEEL ROOF IN THE PALACE OF INDUSTRY.

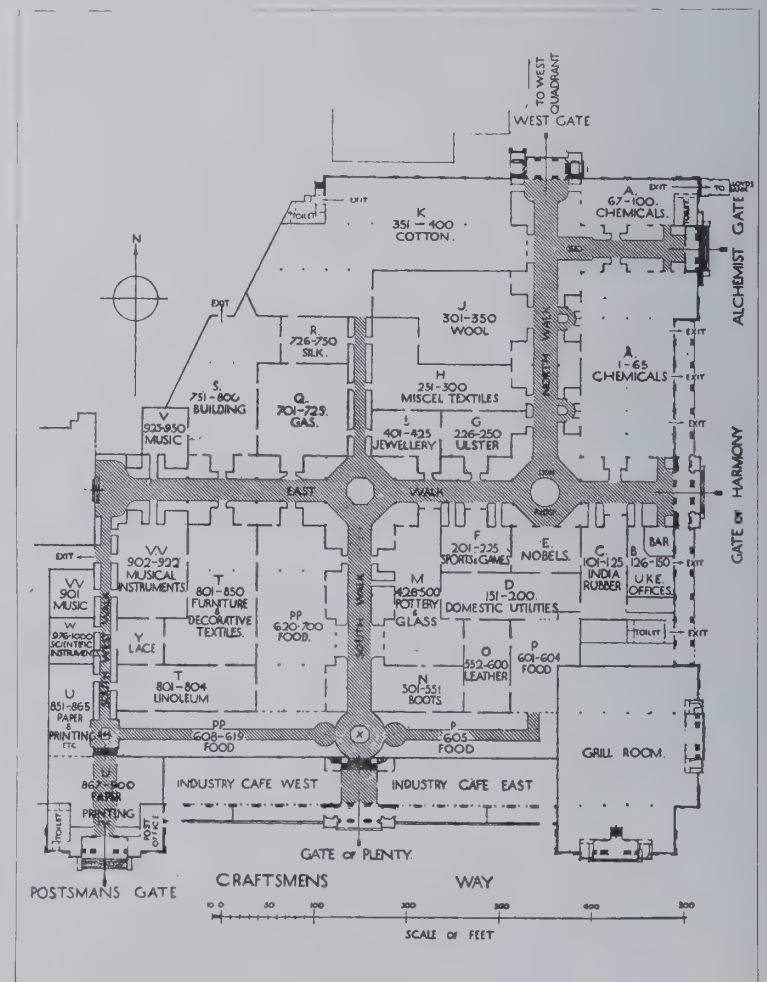
Exhibitors' Architecture.

By Sir Lawrence Weaver, K.B.E., F.S.A.,

Director of United Kingdom Exhibits, The British Empire Exhibition.

AVOIDANCE of the more obvious title of "Exhibition Architecture" is deliberate, and needs a few explanatory words. The planning of the British Empire Exhibition, and the creation not only of the United Kingdom palaces, but of the majority of the Overseas pavilions is the work of Sir J. W. Simpson and Mr. Maxwell Ayrton. They have achieved, in the happiest partnership with Sir Owen Williams, the engineer, results which must have a definite influence on architecture at large in this country. Reinforced concrete has too long been regarded as a handy material for engineers, and even for discreetly apologetic use by architects in contriving a convenient bony structure to be covered in customary ways. In the Wembley buildings, however, reinforced concrete has come into its own as a material used frankly and with vigorous invention for fine architecture, and even for sculpture in the six great lions on the British Government pavilion. I leave, however, to other and more skilful pens the description and analysis of methods by which architects and engineer alike have given a new orientation to plastic architecture. In this, on the practical side, they have been notably aided by the unique experience of the contractors to the exhibition, Sir Robert McAlpine and Sons. The great task in which all of them engaged was to make a home for the greatest assembly of exhibits which the world has seen. In November last they handed over to the exhibition management two completed palaces covering together twenty-five acres, wholly satisfying in their efficiency, austerity, and beauty. In the Palace of Engineering about 1,000 exhibitors, and in the Palace of Industry about 800 are displaying wares which represent the manufacturing might—and "might" is not too noisy a word to use—of the United Kingdom. The organization of exhibits in about 75 per cent. of the Palace of Engineering was undertaken by the British Engineers Association and the British Electrical and Allied Manufacturers Association, by which bodies were determined in 1922 the lay-out of avenues, the disposition of island sites, and so forth. The associations followed generally the customary ways of exhibition-makers, and the management reserved only the right to examine and approve the plans of stands. In the result it was possible to enforce a certain uniformity of lettering, some regularity in fascia levels, and so forth, but no more can be claimed than a higher average of quality in the design of individual stands due to some proportion of exhibitors being persuaded to seek the advice of architects. In some cases even a group of half a dozen or more exhibitors were induced to combine in a unified scheme, witness the railway companies (Messrs. Forsyth and Maule), and the cable makers (Messrs. Imrie and Angell), with results that leap to the eye. Use and wont, however, were on the side of the familiar banality of the four-poster sort.

In the Palace of Industry things worked out differently. The trade associations rendered valiant service to the management in securing the support of their members, but no allotments of space were made until the planning of the various sections was completed and there was time to consider what conditions ought to be laid down in the interest of general amenity. The first problem was how best to utilize and, indeed, to emphasize the plan of the building which the architects had provided. The vast space of 352,500 sq. ft. consisted of bays, 50 ft. by 25 ft., divided into four unequal areas by far loftier bays, 75 ft. wide, running at right angles to each other. The art of exhibition-making in England has been governed since 1851 by the idea of the Crystal Palace, of a transparent structure which existed to protect the exhibits from rain. This encouraged, indeed compelled, the tradition that the area covered should be divided up into streets, and the exhibitor's stand was treated as a shop



A PLAN OF THE PALACE OF INDUSTRY.



2. NORTH WALK, LOOKING TOWARDS THE LION KIOSK.

With the Chemical Industries Section on the left.



3. THE CAULDON PAVILION AT THE JUNCTION OF EAST AND SOUTH WALKS.

Designed by P. Morley Horder.



4. SOUTH WALK, LOOKING TOWARDS THE CAULDON PAVILION.

The Palace of Industry is of more than ordinary interest, for here Sir Lawrence Weaver has evolved a new type of exhibition plan. Tiresome streets of individual stands have been done away with, and the exhibitors have grouped themselves in sections under the title of their various industries, such as *Chemicals*, *Pottery*, *Food*, etc. Thus each industry forms a little town of its own which is approached through the great porticoes that flank the three main avenues. A pottery portico can be seen in the above illustration.



5. THE COTTON PORTICO.

Designed by Hubert Worthington.



6. THE BRUNNER-MOND PAVILION.

Designed by Clough Williams-Ellis.

front with a fascia. For engineering exhibits this idea remains sound as to planning, but the shop-front tradition is a futility. For the proper display of locomotives and great guns it is necessary that there should be a lofty roof overhead, and it is essential for their convenient handling that powerful overhead cranes should move freely at a considerable height above them. For exhibits of general industries—textiles, chemicals, food, furniture, and the like—these needs disappear, and with them the necessity of laying out the exhibiting spaces streetwise.

In the Palace of Industry accordingly a British compromise was devised. As so great an area demanded some wide avenues to carry great crowds, gangways 25 ft. wide were provided in the middle of the 75 ft. bays, north and south, east and west, and the exhibitors' sections were planned so that a portico leads the way into each section from these main streets, or from two narrower but still important avenues. The remaining spaces, 25 ft. wide on each side of the gangways, were let to exhibitors with the condition that there should not be tall structures upon them. These gangways were further punctuated by the provision that exhibitors should build at certain intervals gilt columns, 24 ft. in height, on which are set either formal vases or emblems of the neighbouring industry. In the 75 ft. bays it follows broadly that a street effect has been achieved, which is emphasized in East Walk by the Lion Kiosk at the junction with North Walk, and by the Cauldon Pavilion at the junction with South Walk. And there the street analogy ends. The smaller bays, which are 26 ft. 6 in. to the ridge, as against a height of 49 ft. in the 75 ft. bays, were visualized as interiors, and are, in the main, divided up into a series of halls, entered through the porticos. Needless to say, the task of persuading about 800 exhibitors, in groups of anything from a dozen to a hundred, that a new sort of exhibition demanded new methods of display, was not without its difficulties. It involved, incidentally, unfamiliar methods of charging for the space, naturally a ground of suspicion. It involved, still worse, the hardly less familiar, and, to some minds, diabolical suggestion that the carrying out of an architectural idea was the proper business of an architect. I believe that individualism is the life blood of British industry, but it is the devil and all in exhibition-making.

However, the committees of the trade associations responded nobly to the idea that what was needed in the interests of Imperial trade was not a group of fifty different stands showing the product of fifty manufacturers of, say, woollen goods, but a coherent unified and persuasive picture of the range and power of the woollen industry. Needless to say, the idea of uniform decoration did not win equal acceptance in all sections, but in some it succeeded wholly, and I hope it may be found that in none has partial failure left an offensive mark on the Palace of Industry as a whole.

One feature of the scheme which did more than anything to commend it to groups of exhibitors was the simple fact that it is economically more sound for fifty firms to share in the cost of one contract in proportion to the space they severally occupy, than for fifty little orders to be placed with as many stand-fitters. Also of importance in reducing exhibitors' costs is the checking of the competitive idea as between firms in the same industry. Emulation tends to make them blossom into polished mahogany and other costly materials with the idea of outshining their neighbours, when deal, a pulp boarding and paint give them all alike a more attractive show at a trifling proportion of the cost.

One of the difficulties was to persuade them that exhibition architecture does not need to have the solidity and richness of a permanent shop-front or showroom, that it should rather capture the spirit of the poster, and develop on lines of adventure and humour. Existing exhibition stands, often costly things, were a prodigious nuisance. It was difficult to explain that what had enchanted visitors at nineteenth-century exhibitions, some confection in gold-lined ebony and plate glass, was merely a bore in 1924. The suggestion, however, that it would convince visitors that the firm had not advanced its methods for half a century was not without avail. The task would have been impossible but for the delightful spirit of team-work in which the architects employed by groups of exhibitors worked together to "join the flats"; certain general rules were agreed at early meetings, but none to hamper the designer in his own section.

The accompanying plan will help to elucidate my notes on the sections and their designers.

Chemical Industries.—The Association of British



7. THE WEDGWOOD FORTICO.
Designed by Oliver Hill.



8. THE PILKINGTON PORTICO.
Designed by Oliver Hill.



9. THE MOORCROFT FORTICO.
Designed by Edward Maufe.



10. AN ULSTER PORTICO.



11. AN ULSTER PORTICO.

Two entrances to the Ulster Pavilion, both designed by Clough Williams-Ellis.



12. THE NOBEL HALL.

A design in silver and blue by Joseph Emberton.



13. THE LION KIOSK.

The kiosk is by J. Emberton, and the lion by P. J. Metcalf.



14. THE SCOTCH WHISKY PORTICO.
Designed by P. Morley Horder.

Chemical Manufacturers was the first to accept the idea. Mr. Clough Williams-Ellis was commissioned to design an enclosing screen for the section, and on his advice, Mr. Cosmo Clarke was employed to paint a frieze 400 ft. long, illustrative of the industry. Within this screen, however, the spirit of unity has not prevailed. The Brunner-Mond pavilion (Fig. 6), by Mr. Williams-Ellis, is a delightful and daringly-coloured composition that accords justly with the screen, but near it are a black showcase, which suggests a Victorian housekeeper in bombazine, and a suggestion of an "antique" village inn, which does less than honour to the efficiency of a notable manufacturing firm. The section, however, has an admirable core in a large space round which Mr. Williams-Ellis has built a dignified partition to enclose the exhibit of pure science, which the Royal Society has helped to stage. It is a heartening circumstance that a body of business men should find the considerable sum necessary for an educational exhibit, revealing the fundamentals upon which the manufacturing achievements of the industry are built.

The Cotton Section, with its portico for the raw material produced within the Empire, a complete exhibit of textile machinery at work, a large range of stalls and finally a cinema hall, gave Professor Hubert Worthington's ingenuity full play. (Fig. 5.) He also designed the adjoining Wool portico, but the Mannequin Theatre and the galleries of exhibits within were by Mr. Eric Morley.

Also, on the North Walk is a wide portico with two entrances, one a kind of side door to the Ulster Pavilion, and the other the way in to Miscellaneous Textiles. As the Ulster section was by Mr. Williams-Ellis, he determined the form of the portico, and Mr. Ridley devised the colour scheme for the textile half. These Ulster porticos have the individual characteristic of running up straight to the roof instead of finishing with a parapet, a treatment which led to an amusing sort of volute treatment where the portico dies back into the slope of the roof. (Figs. 10 and 11.) Mr.

Morley Horder was responsible for the Rubber Industries section, and has given it a portico in the spirit of a planter's "go-down." The hall within has a frieze by Mr. Clive Gardiner, delightful both in colour and technique. Near by is a small group of publications with a frieze by Mr. McCance.

The front of the Nobel Industries Hall, in silver, gold, and colours, is in some ways the most successful thing in this palace, for Mr. Emberton has been content simply to emphasize the big lines he found. (Fig. 12.) He is also responsible for the Lion Kiosk at the octagon which houses the official publications stall. (Fig. 13.) The lion itself is a *tour-de-force* in a new and vigorous manner by Mr. Metcalf, who won the inter-Imperial competition for the Exhibitors' Commemorative medal. As unlike as it can be to the six grave, almost sphinx-like lions with which Mr. Clemens has adorned the British Government pavilion, its crouching militant pose suggests in its way as noble and as true a presentment. There are as many sorts of lions as there are Imperial emotions. Turning westwards along the East Walk there is Mr. Lawrence Dale's Sports and Games section, with its athletic panels painted by Mr. Thomas Derrick, Mr. Oliver Hill's portico of Pilkington's tiles on the left (Fig. 8), and Mr. Maufe's entrance to the Jewellery section on the right. At the next crossing is Mr. Morley Horder's graceful pavilion for Cauldon pottery (Fig. 3), and, by it, his highly ingenious habitation for Scotch whisky in a convincing baronial manner. (Fig. 14.) Facing its turretted porch on the east side of South Walk is Mr. Oliver Hill's portico for Wedgwood (Fig. 7), and, farther along, Mr. Maufe has done a pair of porches for Moorcroft pottery (Fig. 9) and Spiller's milling; the latter gives entrance to a large part of the Food section, with several galleries most admirably schemed by Mr. Leslie Glencross.



15. A TOBACCO PAVILION.
A design in black, red, and white by Lawrence Dale.



16. THE FOOD PORTICO.

Designed by Edward Maufe.



17. THE BUILDING PORTICO.

Designed by E. Vincent Harris.

At the south end of this main walk is the front elevation of the Boot section by Mr. Emberton, and an octagonal pavilion by Messrs. Forsyth and Maule, who also designed the long gallery to the east for the biscuit exhibit. In a line with this is another food section, laid out by Mr. Williams-Ellis, including the notable Carson's chocolate factory. This avenue leads to the Paper and Printing section, devised by Messrs. Hendry and Schooling, very well and modestly done. Turning northwards here, we pass the portico to the Linoleum Hall, the work of Messrs. Oswald Milne and Paul Phipps; the Nottingham Lace Hall and its Mannequins' staircase, by Messrs. Calvert and Jessop, and right ahead we come to Mr. Emberton's Musical Instruments section, austere and satisfactory with its cream walls and ample velaria.

At the entrance to the Conference Halls we face eastwards again, and find on the left the Building portico, by Mr. Vincent Harris (Fig. 17), and the Gas Industry portico, by Mr. Austen Hall (Fig. 18), both admirable and scholarly compositions. On the right are Sir Charles Allom's entrance to furniture and decorative textiles, and Mr. Lawrence Dale's happy exercise in colonial design to give admission to tobacco. (Fig. 20.) Mr. Stanley Peach has done an amusing willow pattern elevation between the two. (Fig. 21.)

I must refer especially to the two dignified halls which Mr. Austen Hall has provided for the Gas Industry, because they represent, perhaps, more faithfully than anything in the palace the results that can be got by complete co-ordination of all elements in an industrial exhibit. (Fig. 19.) Adjoining it is a very good hall for Silk, by Messrs. Hendry and Schooling, and westward again, a successful little hall for Hope's casements, by Mr. Morley Horder, and another for a group of building specialists, notable for two jolly little

slated pavilions, by Mr. Williams-Ellis. So much by way of detailed description of some of the framework of the picture.

But the purpose in framing the whole treatment was to get the exhibitors to express the efficiency, beauty, ingenuity, or what not, of their goods in the language of the architect. Two recent phrases of Mr. Goodhart-Rendel may be borrowed, as they neatly indicate the idea: "What architecture can give to the layman is pleasure," and (following Robert Louis Stevenson) "Arts consist in arranging things in patterns."

The essence of successful display is to give pleasure to the possible buyer, to present the commercial fact, whether it be a bottle of chemicals or a machine or a box of chocolates, in a persuasive, even in an intriguing manner. The business of the architect in an exhibition is to arrange all these things and hundreds more in patterns, not so much within the ambit of a single exhibit—that is rather the business of the window-dresser—but more largely by including adjoining exhibits in a comprehensive frame which will give a sense of orderliness.

My experience of the exhibitions at Munich in 1922, and at Gothenburg in 1923, was that I spent three days in each of them with sustained pleasure and interest and without fatigue, because my eye and my mind were soothed by the seamliness of the setting. I believe that the outrageous weariness that has been regarded as inevitable at ordinary exhibitions in England is partly the result of the air of garish muddle which invests them. I hope it may be otherwise at Wembley in the Palace of Industry, and that the exhibitors who have so loyally supported the idea of engaging the arts as the handmaids of industry will be rewarded by the sight of pleasure in the eyes of their visitors.



18. THE GAS PORTICO.
Designed by Austen Hall.



19. THE GAS INDUSTRY HALL.
Designed by Austen Hall.



20. THE TOBACCO PORTICO.
Designed by Lawrence Dale.



21. A CUSTARD PORTICO.
Designed by Stanley Peach.

The Architecture of the Empire.

India.

By H. V. Lanchester.

IT is somewhat unfortunate that the "show cities" of India give an ill-balanced impression of its national architecture. Apart from the large seaports, which are more colonial than Indian in their buildings, which are the cities the tourist is urged to visit? Delhi, Benares, Agra, Fatehpur Sikri, Lucknow, and Lahore. Ahmedabad, Bijapur, and Gwalior may possibly be added, but except to the serious student the great cities of the south are rarely mentioned, and thus a visitor may complete his tour without having seen a single characteristic example of the architecture that grew to maturity before alien influences diverted it into new channels, not in themselves without their delights, but which, by themselves, are no more intelligible than would be our Jacobean style to one who had never seen an English Gothic building.

It is true that most of those who reach India have included the caves of Ellora in their itinerary, but it is a long leap across the gulf between these and Fatehpur Sikri, and the fragments at Delhi give no clue as to the development during the intervening centuries. Before the impact of Persian art India could claim a definitely expressed architecture of its own, not uniform, but varied according to racial and local conditions. This architecture has received less study than it deserves, owing to its being less familiar to the European mind than the Persian conceptions which, impinging on it, produced the style popularly known as Indo-Saracenic, a style which is to many the typical one by which they mentally define Indian architecture, an illusion illustrated by the fact that India is represented at Wembley by a group of buildings which the Indian artist would disclaim as in no way characteristic of his art.

It is true that the Persian elements in these "Indo-Saracenic" buildings have been qualified by many details that are purely Indian—the gain by this recasting will be seen at Ahmedabad and elsewhere—and eventually a gradual fusion took place which ultimately brought about a consistent harmony of treatment, though at its best this is, as architecture, less expressive and less virile than the original "classic" modes of ancient India, and is, moreover, farther removed from the spirit that dominates the art of building in our day. The present movement all the world over is towards constructing in a stark and forceful manner, with proportion and mass dictated by the hard logic of requirement and structure. We may decorate, but only so far as is expressive of the purpose of our buildings, and the distance that purpose is removed from the voluptuous graces of a Moghul court is not difficult to conceive.

The art of India before the Mussulman invasions, while its aims were very different to our own, possesses to a



A STREET IN UDAIPUR.

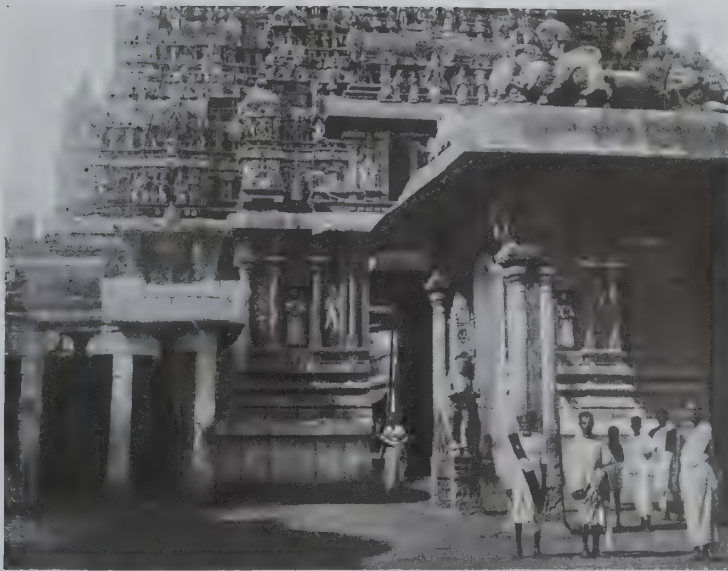
notable extent those qualities of strength and directness which are now valued; and if we make an endeavour to design with no preconceived stylistic intention, we shall find our work come much nearer to a consistent harmony with the indigenous Indian modes than with the highly sophisticated later developments, full of intricate detail conveying no meaning to the man of the present day. Numberless modern buildings in India testify to the impossibility of employing a style, which was the outcome of a cultivated and

luxurious court, for such purposes as offices, schools, and hospitals. All the intricacies and graces of detail have either been pared off, leaving the design trite and bald, or when allowed to remain, proclaiming only more insistently their redundancy.

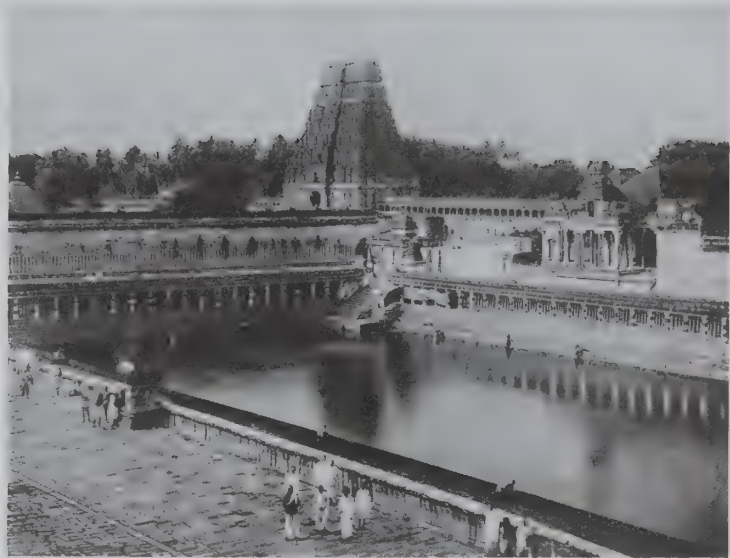
Indian architecture shares with other well-recognized styles the origin in timber structures, and like these others it gradually shed the more obvious expressions of this and assumed those that were appropriate for stone. At the same time, stone being obtainable in long beams and slabs, it could be employed in a manner more akin to that of the timber prototypes. Though the arch was not unknown, it is so rarely found that we may regard the architecture as purely trabeated. Now for utilitarian reasons the architecture of our time is becoming year by year more trabeated, and while we yet have occasional opportunities of indulging ourselves in the employment of the arch in modern building, it appears to be to an increasing extent an anachronism.

Although in many parts of India, where brick has become the building material, the arch is still demanded, the Renaissance has taught us the art of harmonizing it with a treatment basically trabeated, and it ought to be no more difficult to achieve this in the typical trabeated architecture of the East than in that of the West, once the mastery over the handling of this is attained.

If it be asked whether this attainment should be aimed at in view of the effort involved, the answer is emphatically yes, for three reasons: first, that the style has developed under the influence of climatic conditions; secondly, that it secures a harmony between the old and the new; and, thirdly, because it is as adaptable to and as expressive of our present demands as any mode of design imported from Europe or elsewhere. Indeed, it is, if anything, more adaptable, as it is capable of modifications in structure and proportion, harmonized by the employment of variations in decorative detail that are out of the question with the more rigid formulæ established by the founders of European classic. We have, in fact, a classic manner endowed with a Gothic freedom, and the same measure of study given to the traditional technique of Indian architecture as is given to



HINDU TEMPLE ARCHITECTURE, SRIRANGAM.



THE TEMPLE TANK CHIDAMBARAM: MODERN.

that of Europe would make it no more, and no less, difficult to produce a design of high quality in the one as in the other. The European architect may prefer to remain European, but when the Indian architect arises (as arise he will), let us hope that he may realize the value of his own traditions and carry these forward into the new realms that modern requirements and modern construction offer.

As the most important and dramatic Indian building scheme now in progress, and one that is bound to have a considerable influence on future developments, no excuse is needed for including illustrations of the work at Delhi, even though it can hardly be regarded as expressive of the traditional art of northern India.

The problem before the designers of these buildings was not an easy one. The later traditional art of Delhi had lapsed into an enfeebled and expressionless form of Moghul design, which, at its best, could not be considered typical of India as a whole, and which had, therefore, little claim to dominate so important an undertaking.

As the planning of these great buildings was in large measure European in type, the massing, proportion, and much of the detail follow European precedents, while these

have been qualified by combination with features prescribed by climatic conditions—features which have inevitably followed the lines predetermined by the Indian tradition. While the purist may object to this combination and might contend that a more complete harmony would have resulted from the substitution of Hindu “classic” for the Greco-Roman, it has yet been possible to achieve, owing to the successful general composition and massing, a consistent and impressive ensemble.

Just here and there, it must be admitted, the harmonization fails, but these details only very slightly derogate from the dignity of the whole, which is well maintained throughout by the skilful grouping and placing of the blocks on the slope rising to the low ridge which extends in a south-westerly direction from Shah Jehan's city.

The two Secretariats stand out on a bastion projecting eastward from the general line of the ridge, and thus dominate their surroundings, while Government House is set back towards the higher ground. For several miles across the wide plain the white masses, rising above the terraces of red sandstone, form an appropriate focal point, marking the centre of the twentieth-century capital of India.



A NINETEENTH-CENTURY STREET IN UJJAIN.



A NINETEENTH-CENTURY STREET IN LASHKAR, GWALIOR.



THE PRINCE'S PORCH, LEGISLATIVE BUILDING.
Designed by Herbert Baker. From a drawing by P. D. Hepworth.



THE ALL-INDIA WAR MEMORIAL ARCH.
Sir Edwin Lutyens, R.A. From a drawing by William Walcot.



SECRETARIATS, IMPERIAL DELHI.
Designed by Herbert Baker, A.R.A. From a drawing by William Walcot.

INDIA.



Plate III.

June 1924.

PROCESSIONAL WAY, IMPERIAL DELHI.

Sir Edwin Lutyens, R.A., Architect.

This photograph shows the model of the lay-out of the Government Buildings, which was on view at the Town Planning Exhibition, and is now to be seen in the Indian Pavilion. Rather under half of the ProceSSIONAL Way is shown; it runs out of the photograph on the left towards the All-India War Memorial Arch, and on the right passes between the Secretariats, designed by Herbert Baker, to finish at Government House, designed by Sir Edwin Lutyens.



The Main Front.



The Garden Front,

From Drawings by William Walcot.



The Principal Plan.

GOVERNMENT HOUSE, IMPERIAL DELHI.

Designed by Sir Edwin Lutyens, R.A.

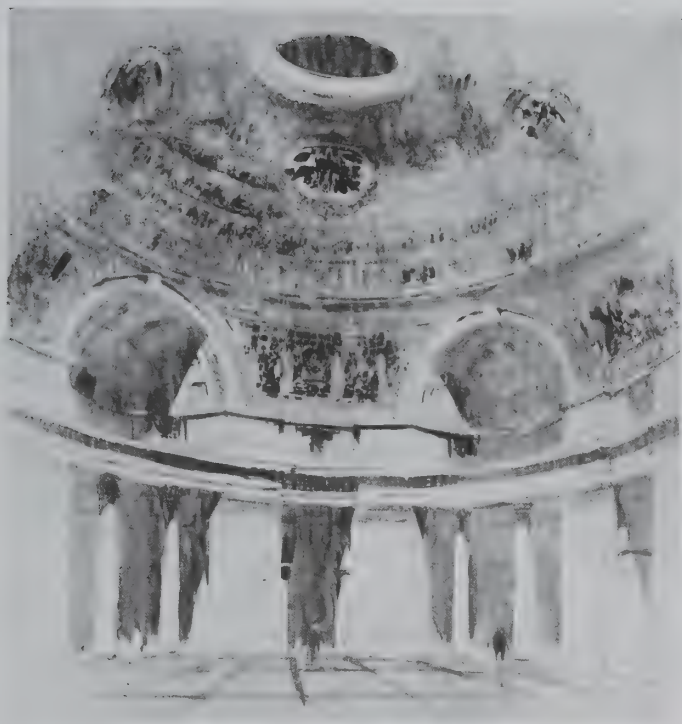


THE MAIN ENTRANCE, GOVERNMENT HOUSE.



A SIDE ENTRANCE, GOVERNMENT HOUSE, IMPERIAL DELHI.

Designed by Sir Edwin Lutyens, R.A. From Drawings by William Walcot.



DURBAR HALL.



THE BALLROOM LOGGIA.

Government House faces Processional Way, which is closed at the opposite end by the All India War Memorial Arch. The Entrance leads into Durbar Hall, which forms the centre of the building. The Ballroom and Ballroom Loggia face the back.



THE BALLROOM, GOVERNMENT HOUSE, IMPERIAL DELHI.

Designed by Sir Edwin Lutyens, R.A. From Drawings by William Walcott.

The English Tradition in Canada.

By Percy E. Nobbs.

The examples of old work in Canada are illustrated in the form of drawings, while current work is shown by means of photographs.

THE ideal of a British Imperial Architecture as a ubiquitous outward symbol and monument of our political system and cultural heritage has a certain attraction which the writer readily confesses to have experienced, and in some measure to have acted on at a time when his appreciation of that political system and all it implies of elasticity and adaptability was less acute than it is now—a time when his sense of a racial cultural heritage was, perhaps, more imminent. It may be that the fact that Roman architecture extended very recognizably from Palmyra to Salamanca, and from Carthage to York, is not without significance when considered in relation to the fall of mighty Rome. That empire was a compact affair geographically and physically; an architecture more homogeneous than ours was therefore easier of accomplishment. Now, before one can formulate opinions on the genesis and fate of English architectural traditions in the Empire at large, or, in such part as is the concern of the moment—Canada*—some definition is necessary, for there is a good deal of diversity of view possible as to what an English architectural tradition might be and do. In the eighteenth century, when empire building was at its height—the Victorian expansion being but an inevitable and mechanically facili-

* In the British Empire Exhibition a collection of about fifty exterior views of Canadian architecture is incorporated in the Empire Architectural Exhibit under the management of the R.I.B.A. A similar number of examples of the older French and English architecture in Canada is on view in the Canadian Pavilion of the British Empire Exhibition.

tated continuation of work then undertaken—there was a well-defined and characteristic tradition in architecture. This, though a branch of the tree of current European architectural culture, was a branch with bends and twists of its own. It was, incidentally, a tradition with an aptitude for monumental dignity. In so far as Canada was involved, that old Georgian manner of building may be called both *natural* and English. St. Paul's Church at Halifax, the Anglican Cathedral of Quebec, and, in the beginning of the nineteenth century, the Nova Scotia "Province Building" (Fig. 3), are chips from the old block which might, with equal chance, have fallen on Tweedside, or in the West Indies. Needless to say, these and kindred structures exercised an influence on the taste of a succeeding generation of house-owners and house-builders.

This tradition, once planted, was not left to develop in its own way under new skies, however, but for a time received reinforcement from the parent source. The recently burned Court House of St. John, N.B., and many houses in Montreal and elsewhere throughout upper and lower Canada bear witness, for instance, to the facts of the Brothers Adam, and of the English neo-Grec movement. (Fig. 2.)

So much for the natural English tradition—the tradition which was to be expected and which came alive and integral with the politico-cultural whole.

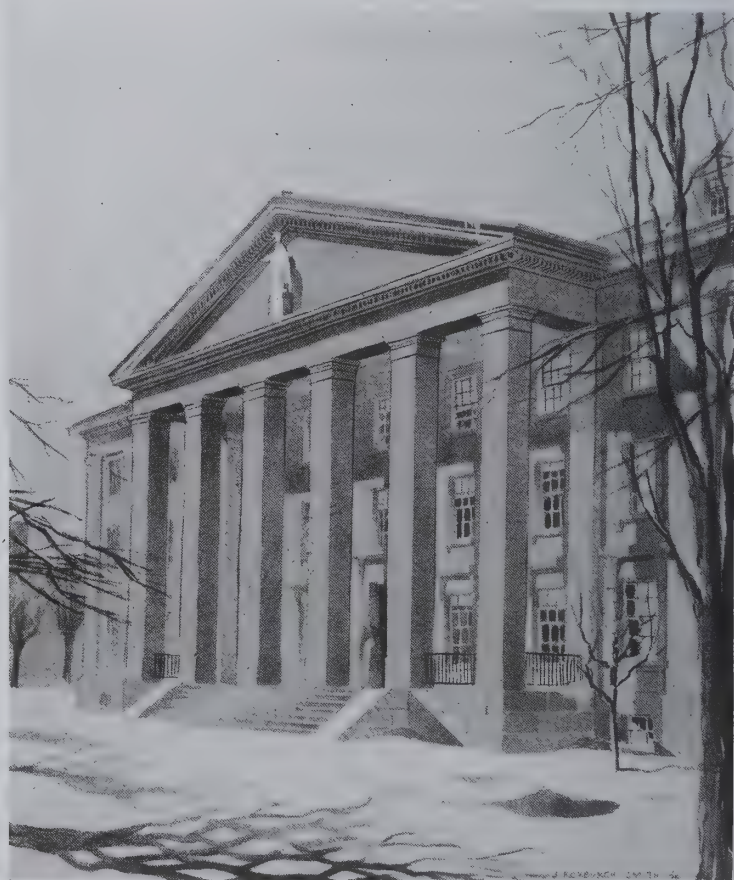
It is, however, with the twentieth-century Canadian architecture that we are chiefly concerned, and here the English



1. THREE RIVERS, QUEBEC.

Old buildings of the French régime previous to 1763.

From a Drawing by Percy E. Nobbs,



2. MONT ST. MARIE CONVENT, MONTREAL.

Showing the neo-Grec influence, C. 1850.

From a Drawing by J. Roxburgh Smith,



3. THE PROVINCE BUILDING, HALIFAX, NOVA SCOTIA.
Designed by John Merrick, 1811.
From a Drawing by S. H. Maw.



4. THE ART ASSOCIATION BUILDING, MONTREAL.
1909.
Designed by E. and W. S. Maxwell.

tradition involves a problem to be disentangled and analysed rather than a fact to be recorded. The Gothic revival began to make itself distinctly felt in Canada by the middle of the nineteenth century, while a Georgian revival became manifest in its last decade, accompanied by neo-Tudorism and neo-Jacobeanism, and some faint echoes of the Age of Anne. Now, one cannot speak of contact with an English tradition in 1900, when it is abundantly manifest that by then English architecture had completely lost all but the trade practicalities of its tradition in a maze of artificial national historicism. The English influence in Canadian architecture is only recognizable at the opening of this century as the acceptance there of the English compromise of use with association—the basing of church design on the usages of the fourteenth century, recognized by ecclesiologists as the summit of Gothic art; the manifestation in public buildings of a respect for the practice of Wren; the reflection in country houses of Elizabethan or Jacobean ways of thought; the solution of other problems by experiment under a dissipated taste, or the accidents of mere economic evolution.

All this may have been inevitable in an old land, strewn from end to end with the monuments of the past, and during a period when sympathetic additions and alterations absorbed so large a proportion of the energies of the profession. It will, however, be readily recognized how ineffective such a state of taste and practice became for the reinforcement of that English tradition which had been set adrift around the Seven Seas a century before. The result, in Canada at least, was destructive of public taste, and detrimental to artistic effort.

It is interesting to speculate on what might have happened had the English revivals been confined, by a rigorous censorship, to England. The architectures of the various Dominions of the Empire (and of the United States to boot) would have been quicker in solving their own especial problems in terms of use and means. Much wild work would have been prevented, or at least would have proved otherwise, and perchance more interestingly dreadful. The opportunities of the half-baked architect throughout the English-speaking worlds beyond the seas were, of course, immense between 1800 and 1900, and resulted in much that is an exposition of confusion and ignorance. This it is less easy to condone than the "terribilita" that comes of unsuccessful search for illusive form—the unsolved problem.

It may be urged that the substitution of several simultaneously operative historic English traditions in 1900 for

the one in 1800 should have tended to the enrichment of Canadian architectural effort. This might have been so had there been means of architectural education for public and artists of an adequacy on which it is idle to speculate. A little knowledge has always been a dangerous thing, and we can rely on kindly Nature to keep it so.

Things, men, and art being what they are, it happens that there are no more interesting fields for the study of transmitted architectural ideas than colonies—Greek, Spanish, Arab, French, and our own. In the synthetic ameliorations which protean form undergoes with change of purpose, material, method, climate, none are more illuminating to the philosophically inclined than those resulting from ignorance. The Orders, as reproduced in stone or wood with the aid of an eighteenth-century wood-cut, by a native-born colonial Frenchman or Spaniard in the new world, throw much light upon the ultimate nature of these venerable formulæ. Fine design is not incompatible with a glorious ignorance, but it is rarely, if ever, achieved under the spell of smattered knowledge, as exemplified by the English architectural traditions in Canada in 1900. Nobody in Canada was in any way to blame for this. If blame there was, it is not the purpose of this essay to fasten it. The post-war English critics of pre-war English architecture seem abundantly endowed for that task. It is for us only to record the effect in Canada of the condition these writers seek to illuminate.

For the confusion of our architectural wild men I would point out that there is a double usefulness in tradition—as with mercy, "it blesses him that gives and him that takes"—for the artist it furnishes a vehicle more or less grammatic; for the public an apprehendable system of symbols enriched by experience. The familiar form carries with it a host of associations and suggestions, of which the unfamiliar is necessarily innocent. The æsthetic present is compounded all but entirely of residues.

Now, form being, by its very nature, capable of interpretation in terms of function, material, and technical agency, there is, of course, a sense in which form, æsthetically discovered, has absolute value. But ability to appreciate the unfamiliar only comes by the exercise of analytical effort, and the chosen few who are capable of this cannot get away from their individual pasts and trainings. They, like the man in the street, interpret architecture most readily in terms of the familiar.

Thus, Western Europeans, on changing their skies, stick



5. THE NEW PARLIAMENT BUILDING, WINNIPEG.
Designed by Frank W. Simon.



6. THE NEW BIRKS BUILDING, MONTREAL.
Designed by Nobbs and Hyde.

illogically to their prejudice for pitched roofs of slate and tile in climates where sheet metal has every advantage for slopes, or only adopt flat roof forms when driven by sheer economic necessity to do so, and then find themselves at a loss in treatment where roof and wallhead meet. A well-established body of tradition, affecting artist and public alike, and independently of such logical qualities as it may possess, is then, if not an absolute prerequisite, at least a most valuable basic asset in design. And this is likely to be so, even where design is compelled by its logical and economic ingredients to seek new solutions in relation to actualities. On the other hand, artificial disturbances of tradition reacting on artist and public are hindrances and handicaps to progressive development in art.

Such was the situation brought about in Canada by the unfortunate failure of the last three generations of English architects to maintain a co-operative discipline in design, or to produce an adequate system of training. Their simultaneous essays in the "middle flowing," the manner of Wren, the rusticities of the north and of the south, and the urbanities of the Georges, whether justified or not in the British Isles, have inevitably confused the issue in the Dominions.

It is pertinent to our subject to point out that an English tradition, once established, could not but be sensitive to subsequent developments in the parent country. What did happen has tended to the disintegration rather than the consolidation of the sound earlier tradition that might have enabled Canadian towns to grow up gracefully and in control.

An interesting commentary on the momentum of inertia in architectural ideas is provided by a comparison between the time it takes a cabled stock quotation and a Gothic revival to cross the Atlantic. We are assured that the Gothic revival is dead in England, yet since 1900 more cusps and mullions, aye, and crockets, too, have been cut in Canada than ever before. Of course, the spirit of Gothic art is preposterously impossible under modern Canadian conditions, but the fact that it is sedulously attempted in the letter calls for sympathy, at least where an experience of the results does not compel regret. The tangled skein of English tradition in Canada now is reminiscent of much that was characteristic of the London of from thirty to sixty years ago, when the Law Courts and Foreign Office were giving rise to resounding contentions. (Fig. 8.)

All this is also true in so far as English traditions obtain in the United States, for it must be clearly borne in mind that far more cultural unity (outside the realm of political ideals) exists as between Canada and the United States than between Canada and England. It is probably of far greater significance to us who reside in Canada, that the country is situated on the North American continent, than that it is within the hegemony of the British Empire. Indeed, it is not too much to say that the strong, though disordered, English traditions that manifest themselves in Canadian architecture come to us indirectly from across the southern border, rather than directly across the Atlantic Ocean. Although there is a marked predisposition in Canada to select from the rich architectural influences that impinge from the United States,

CANADA.



Plate IV.

June 1924.

THE CRANE BUILDING, MONTREAL, 1923.

Hugh Vallance, Architect.



7. THE CHAPEL OF THE GRAND SEMINARY,
MONTREAL, 1910.

Designed by Marchand and Haskell.



8. A CORRIDOR IN THE PARLIAMENT BUILDINGS,
OTTAWA, 1920.

Designed by John L. Pearson and Joseph Marchand.

those which have an English incarnation in the course of their historic diffusion from the Mediterranean sources of culture, yet the more cosmopolitan influences from the United States are not lacking. Three varieties may be most readily distinguished: the rarefied Italian classicism of McKim and his school (Fig. 4); that superficial Gallicism that passes muster for the academic among those who have received least benefit from a sojourn in Paris; and last, but not least, the over-literal Greek.

The limits of the occasion preclude any detailed account of domestic architecture in Canada. In this field the exigencies of climate, as affecting window and roof forms, of social conditions in their relation to labour-saving planning, of economics with reference to heating, and of availability in craftsmanship as bearing upon what can be executed after it has been drawn, all tend gradually towards generic character in spite of conscious historicism. This, by the way, is too often the sole cause of seeking professional assistance in the contrivance of a house. The architect is expected to traffic in periods. For the most part this historical taste, artificial as it is, and founded in the cults of revivalism, has an admittedly nationalistic motive; it is the English traditions from the days of Elizabeth to the days of Victoria that serve most commonly as the foundations of this faith ill-founded.

Unfortunately for Canada, these favoured traditions were each the natural outcome of a climate, a social life, an economic condition, and a state of craftsmanship all as different as it is possible to conceive from their counterparts in the Canada of to-day.

Canadian domestic architecture is thus in a state where fine things cannot be expected of it. The greater the means

available in any case, the more likely is the result to be a piece of ingenious stage setting, with the ingenuity or the verisimilitude blocking the appeal. Mock half-timber and tile hanging are not as common as they were, and acceptance of the Georgian models is at the moment again in the ascendant. These have the advantages of the eighteenth century's amelioration on American soil, of an ultimate origin under sunny skies, and, more inestimable still, of a residual deposit in the consciousness of the North Americans having become by now racy of the soil.

But if Canadian domestic architecture inclines preponderantly towards what is at once both English and obsolete—for which it is now the ungrateful fashion to blame those guides and beacons of our youth, John Ruskin, William Morris, *et al.*—a fine catholicity of taste must be admitted, for in any suburb of a considerable Canadian town one may behold among the roofs those of old England and of New England, of Normandy, and of the Loire, the roofs of Spain and the roofs of Mesopotamia, but strangely few of the roofs of Switzerland or of Norway, which would do the work required of a roof particularly well in such snow-blessed situations. But where man refuses to be an agent of evolution, Nature can be relied on, by the pressure of the annual charges for maintenance, to assert her way.

Before passing from this very brief summary of the position of domestic architecture in Canada to-day, a word is due on vernacular house building. The old French house of the Montreal and Quebec districts (Fig. 1), and the old Scottish house of Glengarry, and the old New England house as found in Nova Scotia, have had their day. The Doukhobor and the Galician have built their picturesque thatched cottages on the prairies but once only. The national cultures



9. THE UNION STATION, TORONTO, 1919.
Designed by Ross and Macdonald, Hugh Jones, and J. M. Lyle.



10. THE DOMINION BANK, TORONTO, 1910.
Designed by Darling and Pearson.

responsible for all these types survived for a generation or two in the older days, but only for a decade or two in the present. The ruthless economy which imposes the factory-made windows and doors and the flat roof can be relied on to exorcize all hyphenated national spirit and character from the cottages of the simple. Nor can we expect much improvement in our cottage building until the architects of the gentle are set to the task of evolving natural types in place of artificial pleasantries. Helpful example is, at the moment, too rare to be of account.

The tentative character of domestic architecture in Canada saves the Canadian architect from the British obsession for solving all problems in terms of the house. In the planning of hotels much has been learned from across the border, but much also on home soil, and a Canadian hotel is usually a place in which one can find one's way about. The overgrown country house, or rabbit-warren plan beloved in England, does not occur.

The same is true of Canadian railway stations, which are usually as purposeful in fact and in appearance as the rolling stock they accommodate, and this often in spite of some arbitrary stylistic handicap. (Figs. 9 and 11.)

Canadian office buildings, again, whether restricted to ten stories or thereabouts, or of the really tall variety, permitted in misguided Toronto, are uncompromisingly natural. (Plate IV.) The treatment usually involves the recognition of the top and the bottom as functionally specialized, and the intermediate stories as so much honeycomb. (Fig. 6.) Such solutions are in notable contrast with the prevalent English habits of over-emphasizing structure and piling eight or ten ingeniously varied stories one above another, or of constructing massive towers developed inconsistently from the texture of the cellular structure, with what intention God alone can know. The office building has been a great educator of Canadian popular taste, which is apt to be shocked by such essays in inconsistency as are evinced in the Liver building.

In school planning, again, a rigorous climate and a rigorous economic sense have resulted in the evolution of highly-specialized types, imperfect as yet, but abundantly organic.

English tradition in Canada is more pronouncedly apparent in the interiors than in the outward aspects of buildings.



11. THE WAITING-ROOM, C.P.R. STATION,
VANCOUVER, 1912.

Designed by Barott Blackader and Webster.



12. A STUDY IN ENGLISH DOMESTIC DESIGN.

By Nobbs and Hyde.

The fireplace, as found throughout the English-speaking provinces, has usually an ancestry obviously English. The characteristic forms of French, Dutch, and German fireplaces and stoves are rarely found in a state of amelioration or evolution. Where these occur at all they are style-mongered and complete in artificial interiors, not in process of working their way into life and habit. The Canadian loves a big fireplace with dogs rather than a grate, and between the seasons he needs it, for the radiator only comes into its own as an alternative to hibernation, and does not dispute with the open fireplace its immemorial rituals of happiness.

Speaking broadly of the general apparatus of life in Canada, the furniture is often real old English, or imitation old—but real English, or the obvious lineal descendant of such. Even when crude and degenerate in form it usually enshrines a tradition in the last resort English. Fine French, Dutch, and Italian furniture occurs in collections and in the houses of the extravagantly elegant, of course, but there is a prevailing taste, amounting to an instinct, in favour of English types. To this the commerce in "period furniture" has ministered very abundantly. Of the emergence of new and indigenous types there is not a sign other than the degeneration and cheapening of the older forms. Craftsmanship is not the strong point in Canadian civilization just now.

Classic architecture, where done, is for the most part Roman in its inspiration—where not the Roman of the Emperor Augustus, then the Roman of Pope Julius II. But while the mullioned and the ordered systems strive for mastery, each offering an abundance of rival documentation as a means for economizing thought, there are so many interesting new problems of building design in Canada, which are not readily susceptible of solution in terms of either mullions or orders, that ingenuity has its opportunities. Design, in such cases, may degenerate into mere engineering, through complete and immediate subservience to the practical. Where the designers of these new things have the instinct for scale and proportion they sometimes achieve an architectural quality which must rest unenjoyed until it has become adorned, scented, and sanctified by use and familiarity, and so absorbed within tradition.

We may venture the prediction, in closing, that the next generation will see a diminution of the English tradition as an element in Canadian architecture, and an increase of the adventurous spirit.



"GROOT CONSTANTIA."
Built by Simon van der Stel about 1690.

South Africa.

By C. P. Walgate.

ARCHITECTURE in South Africa, except for a few remains which are of interest only to anthropologists, began with the building of a rude fort by the servants of the Dutch East India Company in 1652, when a small garrison under the command of Johan van Riebeeck landed where Cape Town now stands, for the purpose of establishing a victualling station for ships passing to and from Batavia. After a few years of privation the little settlement began to prosper, and the first permanent buildings were begun, at Rondebosch, several miles inland, a spot sheltered from the violent gales, which were the curse of both navigation and cultivation. In the year 1679 Simon van der Stel became Governor. He realized the great possibilities of the Cape as a colony, and made grants of land to such of the company's servants as were willing to brave the dangers of Hottentots and wild animals and begin independent agricultural work. Immigration of settlers from Holland was encouraged. Under the guidance of van der Stel, and with the help that he, as Governor, was able to give, these farmers succeeded, and in spite of their rough surroundings built for themselves homesteads which established an entirely fresh and altogether delightful style of architecture, and many of which, with a few minor alterations, serve to-day as stately and comfortable homes for those who are fortunate in possessing them. This first type of building carried on certain traditional forms which were at that time current in Amsterdam. The steep roof, used as a store, was merely translated from tiles to thatch. The gable of fanciful outline could not show its ornamental pattern of picked bricks and stone, as the local stone was refractory, and the bricks in the new country needed the protection of plaster to preserve them from the weather; but the general form still persisted. Development was very rapid. The newly-invented sash window was almost universally used, and in addition an ingenious combination of window above and door below. Fancy was allowed free reign in fanlight designs. Elements from the cool houses of the East Indies enriched the style and fitted it for its sunny environment. A charming contrast of broad surfaces and fine detail arose from the fact that building was done by slave labour with the addition of such highly-skilled craftsmanship as was obtainable from the carpenters and

locksmiths in the company's service who happened to be available from time to time.

In the domestic buildings two types of plans were in common use, both types originating in the exigencies of roofing with thatch.

In the country where space was unlimited an I plan was adopted. This comprised a long central hall, frequently divided by a folding screen, with rooms opening directly off it on both sides. One wing contained the pantry and kitchen, one wing was the best bedroom, and the other two were generally divided, giving in each two rooms *en suite*. Occasionally the spaces between the wings were covered with flat roofs below eaves level.

The town house was planned as U. At the port more varied materials were available, and the space between the wings was usually covered with a flat roof. This was constructed of stout beams, the intervals being bridged by brick arches, large tiles, or even boarding. Over this was laid lime concrete finished with a mastic probably composed of shell lime and coco-nut oil. Such roofs, long forgotten under a covering of corrugated iron, are still occasionally discovered by architects who are charged with the repair or alteration of old buildings.

Early in the eighteenth century the use of thatch was discontinued in the town, on account of the frequent fires which occurred, and flat roofs became general. The window in the high gable of the thatched roof had been a place of vantage for looking out to sea for the little sailing ships that were the only link with the rest of the world, and with the flat roof a substitute for it had to be found. Above the main upper story was built a single room, which, crowned with a pediment and buttressed with sweeping scrolls on either side, gave a touch of fancy to the square formality of the street façade.

A noticeable variety in style arose after the revocation of the Edict of Nantes in 1685 owing to the influx of French refugees. They adopted the general type and method of building which they found established, but France at that time was a leader in the Renaissance movement, and the refugees brought with them an ideal of refinement, and a little knowledge of Classic forms. They achieved delicacy of detail, and introduced pilasters, vases, and such ornaments



A MODERN HOUSE IN THE OLD CAPE MANNER.
Designed by Walgate & Elsworth.



A STREET IN CAPE TOWN.
Of Old Dutch Houses with Flat Roofs.



ST. GEORGE'S CATHEDRAL, CAPE TOWN.



THE DUTCH REFORMED CHURCH, CAPE TOWN.

into their treatment of the broad plaster surfaces, and very charming, indeed, was the result they achieved.

In addition to the private residences, which show a very marked consistency in style, there were erected but few public buildings showing the same general characteristics in form and detail. The Castle was sufficiently completed for occupation in 1674. Of outstanding interest was the Dutch Reformed Church, completed in 1703. Only the Clock Tower now remains, crowned with a fantastic roof of small slates and an elaborate weather vane.

In 1815 the possession of the Colony was formally transferred to Britain, and in 1834 St. George's Cathedral was opened. This is a very good example of copy-book Classic, built from a design supplied by Lieut.-Col. Bell.

From this time a period of distress, drought, and wars with the natives caused a suspension of building, and when, in 1867, the discovery of diamonds brought relief, the excited rush of fortune hunting did not conduce to settlement and the erection of permanent structures, so the thread of tradition was broken, and the first period of architecture in South Africa, which had lasted about 150 years, had definitely closed.

After more than fifty years marked by no building of merit, the second, or modern period, developed. About 1895 Cecil Rhodes commissioned Herbert Baker to remodel into a residence the remains of the Groote Schuur, the Great Barn which van Riebeeck had built at Rondebosch in the first years of the Dutch occupation. Rhodes's great vision and resources and Baker's enthusiasm and ability were well

met, and a revival of the arts of building was soon an accomplished fact. Baker's earlier works were modelled after the Dutch buildings, but soon he began to avail himself of a wider range of materials, and collected around him a school of accomplished craftsmen. Later on he adopted an Italian basis of design which proved itself well fitted for the clear and sunny atmosphere. Examples of this mature work are Villa Arcadia, built for Sir Lionel Phillips at Johannesburg, and the Union Buildings at Pretoria.

No national style arose with the consistency which marked the work of the eighteenth century. To-day the steep roof with rich gables rises beside the flat-pitched roof with Classical column and architrave. There is many a piece of hand-made ironwork or brasswork which owes some quaint conceit to the tradition of locksmiths of the Dutch East India Company, but the advent of woodworking machinery has almost destroyed the fanciful freedom found in the earlier joinery. The tendency of the moment appears to be towards a revival of the earlier forms in the Cape, where they originated, and a development of Classical design farther north where no precedent existed—a perfectly logical course which we sincerely hope will lead to that definition of aim and continuity of effort which are the necessary prerequisites of any high development of architectural art.

The writer is indebted to J. H. R. de Smidt, Esq., for historical notes; A. Elliott, Esq., for photographs of historical buildings; Lady Phillips for photographs of Arcadia; Dr. Charles Murray for photographs of Union Buildings; the architects represented for photographs of their work.



Plate V.

"MORGENSTER" (Morning Star).

This house was built in 1786.

June 1924.



"PHONE."

This land was granted to Jean Gardé in 1691.



A TYPICAL CAPE TOWN HOUSE WITH AN OBSERVATORY ON THE ROOF.



A COURT IN THE UNION BUILDINGS, PRETORIA.



"VILLA ARCADIA."

Designed by Herbert Baker for Sir Lionel Phillips.



THE EASTERN TOWER.



THE WESTERN TOWER.



UNION BUILDINGS, PRETORIA.
Designed by Herbert Baker.

Australia.

By Hardy Wilson.

(Some of the photographs illustrated are by the courtesy of the editor of ART IN AUSTRALIA.)

ON some maps of the world a line is drawn, fifteen hundred miles from end to end, which marks the Great Wall of China. When the Emperor Huang Ti set about building this wall, he was hopeful that it would prove a barrier against the barbarians of the north who were plundering his border towns. Straight up the highest mountain sides into the clouds and down to the bottom of the deepest valleys runs the Great Wall, in places so steep that one must cling to the stones of the pavement, which is wide enough for troops to march six or eight abreast along this road of solid masonry as high as the ramparts of a mediæval fortress, and pierced at intervals with gates and guardian towers. The Great Wall of China is the longest work of mankind in stone, and perhaps the greatest monument to human perseverance. It appears a formidable barrier, yet it failed in its purpose.

There is another line on the map which is called the Equator. Its structure is of sun-burnt land and brazen sea, and always it has been a far more effective barrier than any wall of brick or masonry. Ages ago Prince Henry of Portugal, planning the conquest of this dreaded line in his watch-tower on a headland overlooking the sea, heard, again and again, the footsteps of his captains returning baffled by the Equator. One after another his stoutest ships reached the Guinea Coast and no farther. But he was not discouraged, and gradually they crept along the coast of Africa until, at last, having rounded the Cape, the line was conquered.

Nowadays ships pass to and fro without heeding the obstacle which barred the way for the ships of Portugal. Nevertheless, the Equator remains a barrier: it bars the progress of the Arts in the Southern Hemisphere. From the southward voyages of ships have sprung nations and great cities, but all the masterpieces are made to the northward still, and to attract a master across the line is a task which faces Australia. Some day one will venture, when the opportunity is made ready for his hand. He will come, possibly, from the United States of America, the first to cross the Pacific in that slow and certain progress of the Masters westward which reached ancient Greece from a beginning made somewhere, perhaps, in the heart of Asia, and now lost in the depths of pre-history. Arriving in Australia, or China and Japan, the Masters will be nearing the completion of their circle westwards round the world. And then with their arts so changed in the journey, that reaching Europe once again, they will be hailed as flowers in the spring of a new creative movement. In the meantime the opportunity for the Master has to be prepared in Australia, where the first great building will be the work of an architect from the north who must create that standard of excellence without which the finest architecture cannot be established in a remote and insular land. As Henry VIII and other monarchs found desirable and brought master artists from abroad to introduce new styles and standards into the arts of England.

Of the architects who crossed the Equator to Australia there was one who established a standard on which the architecture of to-day is being moulded. He was Francis Howard Greenway, an architect of Bristol, who was transported in 1814 to New South Wales for concealing his treasured effects at the time of his bankruptcy. Lachlan Macquarie, Esquire, Governor of the Colony, appointed him Civil Architect at a salary of three shillings a day. Greenway was an artist, and being constantly harassed in his work by government officials and resented by the gentry, who were opposed to what they considered extravagance on the part of his patron, he lost heart and often neglected the supervision of features and details on the buildings which he designed. Yet he succeeded in producing architecture that has more restraint and simplicity, more beautiful texture and materials, and, above all, finer feeling for scale and proportion than is to be found in the work which has followed. After a century of neglect Greenway's architecture has become known and is the foundation on which the student now begins to base his art. From the knowledge that is thus being gathered will come the preparation and the welcome for the next accomplished architect.

The work of the Old Colonial period, or the Macquarie architecture, as it is often called, after the name of the Governor of New South Wales from 1810 to 1821, has a loveliness of its own. It has little scholarship in detail and ornament, but the homesteads are simple and symmetrical and pleasant to look upon. They are placed, as often as not, on beautiful hill-tops, and their stone-flagged verandas with colonnades of Greek or Roman Dorics overlook smiling territory. Leafy trees grow close beside their red-brick or whitewashed walls, and delightful gardens surround them where gay flowers bloom all the year, and the scent of thyme and lavender and the hum of bees penetrate to their cool interiors.

In 1840, or thereabouts, came the Gothic Revival, when buildings foreign to the land and the light were built, and in after years deserted. Then the cement of the Victorian period swept over the country like a pestilence—the age of florid town-halls and fashionless ornament. From that outburst Australia plunged into the melancholy which follows debauchery, and sombre blue-black bricks and umbery woodwork, roofed with purple slates, spread a gloom which jarred with the radiance around, until light penetrated the darkness and architecture was redeemed with a precious flow from the brush of whitewash.

And of the future what dare one say? To venture is unwise, even in a country of slow change, while in a new, where the buildings of to-day vanish to-morrow, prediction is far more likely to prove amiss. Nevertheless, as the blank canvas is preceded by the cartoon and the rough quarried stone by the plan, so the course of architecture in Australia seems foreshadowed in characters of the East. Australia is an oriental land, and geography, the great moulder of architectural form, is already silently at work.

AUSTRALIA.



Plate VI.

June 1924.

OLD AUSTRALIA: THE CASTLE INN, BOTHWELL, TASMANIA.

From a Pencil Drawing by Hardy Wilson



CUSTOMS HOUSE, BRISBANE, QUEENSLAND.



NATIONAL ART GALLERY, SYDNEY, N.S.W.

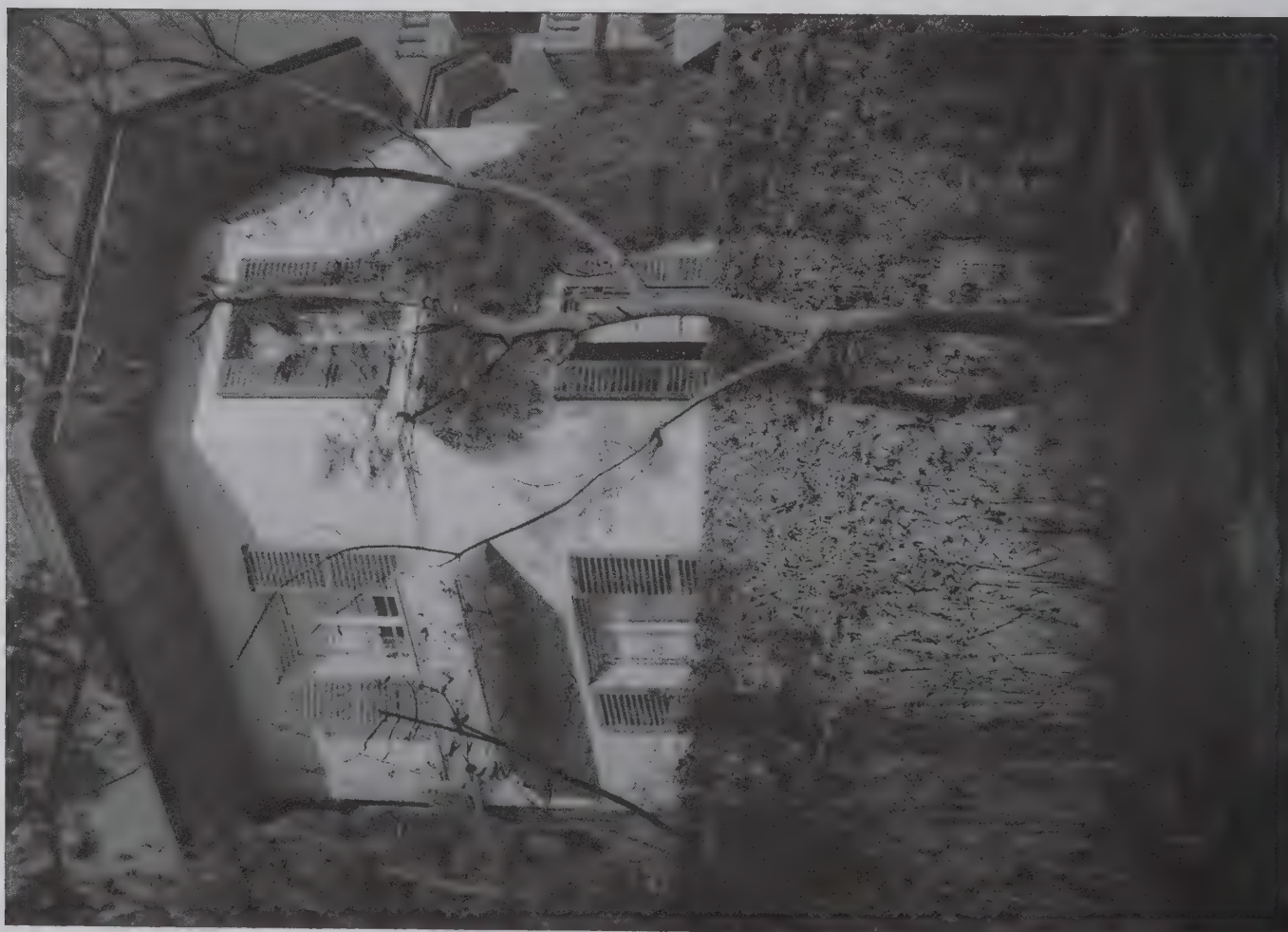


THE PUBLIC LIBRARY, MELBOURNE, VICTORIA.



MARLEE, MOUNT LOFTY, SOUTH AUSTRALIA.

Designed by W. H. Bagot. Modern.



THE OCTAGON, DARLING POINT, SYDNEY.

Early 19th Century.



DENHOLM, GORDON, SYDNEY.

Designed by John L. Berry. Modern.

Slowly the foundation is appearing above ground—the ground of an oriental continent—and the style foreshadowed is horizontal in rhythm, while the feeling of the race, which is European, is still for the vertical. And the whitewash is becoming sprinkled with vermillion and gold, and gay and ever gayer colours appear such as the sun evokes and subdues.

During this short century of change Time has worked with an eager hand speedily to make ancient the stones on which the story of the people is written. Time has toiled well, and already the Old Colonial buildings, bleached with his favourite tool, the sun, have that mellowed air about them which rouses veneration for the past. Although not ancient, as in older lands, they stand fast while fashions come and go, and give safe anchorage to the architect who knows not which way the wind will blow his ship of styles. For the moment the wind blows from the direction of the United States of America, a wind of convenience, easy adaptation, and economical application to the conditions in Australian cities. But Geography is at the helm, and gradually the horizontality of the East is surmounting the perpendicular lines of the skyscraper, and the ship of Architecture creeps towards the uncharted harbour.

While the styles follow the changing fashions, there is a steady current underlying the progress of planning in architecture throughout the Commonwealth. And the current is the march of Democracy. The plan of the house has proceeded hand-in-hand with the habits and maxims of the people. In the course of its century of growth the kitchen, which was detached and far at the rear in Old Colonial days, has gained a position alongside the parlour, and, furnished

with complex modern machines and contrivances, is now the most considered room in the house. In the office buildings and the shops, which grow larger and higher, the plan is a little ashamed of itself, and generous spaces are grudgingly allowed, while design has no magnificence. The industries, arts, and sciences are in their infancies, and the pride of the people is in their wool and cattle, their grains and fruits. When the industries rank in importance beside the products of Nature, the plans of the greater buildings will be given a more generous scale.

In establishing a nation in the wilderness, it is the flocks and herds, the wheat and the grape, that are first in importance. Architecture is no more than a hastily built shelter from the wind and the rain. And so there are many ramshackle little towns, reared in a day, scattered over the countryside, which, though a sad enough spectacle, need not be deplored: Time will soon remove the flimsy structures. Time will have a far more difficult task in changing the plans of these little towns, and of the cities, too, where haphazard growth and alteration proceed unchecked, and the lessons of the past and the present are ignored. If the Town is Mother of the Arts, Sciences, and Industries, these her children are not well-born in Australia. When the plan is badly laid the town is at a disadvantage, and its life, like that of a tree on barren soil, will be warped and twisted.

The plan is the foundation of the town and mortar is the substance which holds it together. The monuments of antiquity show that fine architecture should be built with strong mortar or it perishes swiftly. Throughout Australia the mortar in common use is made from lime which has not sufficient strength to endure, so that the towns will preserve



CLAYFIELD, BRISBANE.

Designed by Hall and Dods. Modern.

only a short history. The Old Colonial builders made their mortar with lime from burnt shells, and it is stronger and endures. Fortunately, there is lime of the quality which has upheld the homes of Britain and castles of Spain for centuries ready to be quarried when the work of establishment has reached security.

The use of weak mortar, perhaps more than that of any other inferior material, destroys the growth of civic pride in the mind of the community. Where there is no stability there cannot be that joy and pride which springs from work well done. Temporary buildings have a like effect. The various governments in Australia are responsible for an outcrop of makeshift structures which threaten some of the cities with the fate that has overtaken Manila. After the fever-swamps outside the old Spanish town of Manila had been filled in and converted into a charming park, planned by Burnham, and fine architecture began to appear, the Government built temporary buildings which soon ended the enthusiasm to make the new city beautiful.

Beautiful architecture is not yet one of the bulwarks of the British Empire. It is but a day, in the long course of Architecture, since the Empire began. Developing, for the most part, during the nineteenth century when commerce and industry were engaging the attention of the race, the arts suffered a decline and were overwhelmed. Although it is a privilege of the present to regard itself as an advancement on yesterday, nevertheless the position of the arts within the Empire is still little removed from the apathy of the nineteenth century. In that period the schools of architecture in the homeland were unequal to the effort of training accomplished architects for the Empire, where

indifference, and even hostility to beauty, prevailed. At the centre of the Empire the chief interest taken in the development of fine architecture overseas was the interest of exploitation. As the cities thrived and expanded, helpful criticism and suggestions were heard not in the far lands. If there had been a lively interest the cities of the Empire would have been better established, and Australia, which is a clear mirror of the homeland, must have reflected more of the feeling for the beautiful and less of the commonplace vulgarity in which the multitude were plunged. The fire that was lacking was the fire of enthusiasm for the Empire, and for its architecture and its arts. Of late a spark has been kindled, and in Australia that enthusiasm, without which the feeling for the beautiful cannot be sustained, is slowly spreading its warmth into architecture.

Although, at this early stage, one cannot very well point with delight to the achievements of Australia in fine architecture, yet there is that on which the arts will be presently established in admirable state. For the foundation and the future sovereignty of the Empire has been laid on security, freedom, cleanliness, and decent living; a foundation of which the artist, no less than the philistine, is justly proud. The immediate obstacle facing this establishment of fine architecture is the same as that which held Prince Henry of Portugal in check, and with perseverance, which is a quality manifested in our people, equal to that which reared the Great Wall of China; enterprise, which has developed the merino, whose folds of wool now have an almost architectural magnificence; and enthusiasm, which is alight, the Equator will be conquered again and masterworks appear on the antipodean shore.

AUSTRALIA.



Plate VII.

June 1924.

ERYLDENE, GORDON, SYDNEY.

Designed by Wilson and Neave. Modern.



OLD AUSTRALIA: ST. JAMES'S CHURCH, SYDNEY, N.S.W.
 From a Pencil Drawing by Hardy Wilson.

New Zealand.

By W. Gray Young.

THE development of architecture in New Zealand has three distinct phases, the first being the work done by the pioneers, the second the work built by the sons of those settlers, and the present one, which is the result of the travelling propensities of the New Zealander, together with his pride of British tradition.

The early settlers were of British stock, and had the benefit of the environment of the architecture of the Old Country, and it is clearly shown in the buildings they erected.

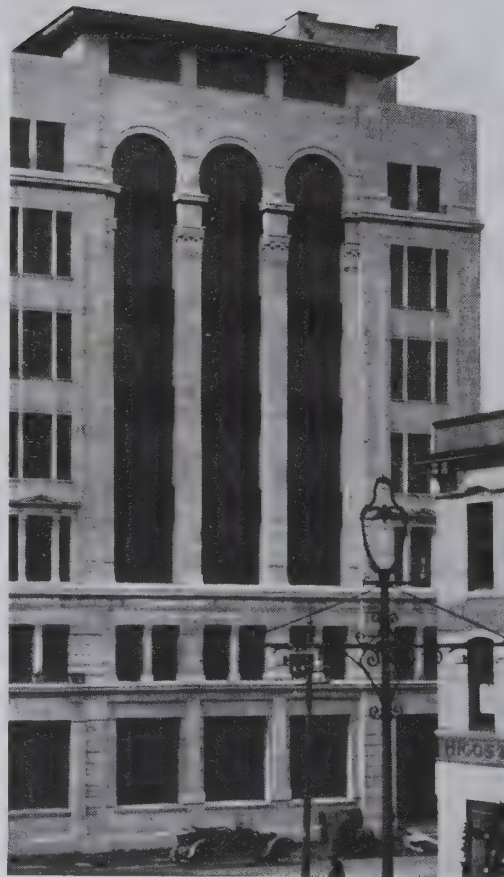
The buildings were simple in design, with steep roofs and correctly proportioned gables. The windows were nearly all of the double-hung type, divided up by moulded glazing-bars in well-proportioned squares. Where these buildings are now standing they are a pleasing relief to the welter of small so-called Californian bungalows that are springing up like weeds all over the country.

The houses built by the sons of the early settlers were boxes with high ceilings, large windows, cut-up roofs, and cast ironwork and brackets tacked on wherever possible. It is only fair to say that these people were too busy conquering all sorts of physical conditions to give any serious study to their houses and things pertaining to the æsthetic side of life.

These sons amassed money and travelled back to the land of their fathers, and the results are now being shown in the buildings erected within the last ten or fifteen years. They have seen how simple and dignified the good English house is, and many of them are having houses built that are essentially English in feeling.

The servant question is a very serious problem, and the houses are following the American plan with the compact arrangement of rooms with built-in fittings and labour-saving devices. Probably about 90 per cent. of the houses are one-story, because they are considered by the housewife to be more easily run from a domestic point of view than a two-story house.

The future development of domestic architecture will be along the lines of outdoor living. Many houses are being built with wide sleeping balconies and small bedrooms which are really only dressing-rooms. In the past practically all the houses have been built in timber, but owing to its increasing scarcity the better class of house is now being built in permanent materials.



THE STATE FIRE INSURANCE BUILDING, WELLINGTON.

Designed by Hoggard, Prouse and Gummer.

The church architecture is not of a very high standard, although there are some delightful small early churches designed in a few cases by the clergy.

In most cases the walls were low, covered with vertical boarding, the roofs steep, covered with wooden shingles which have become silver-grey, further enhanced by isolated patches of moss. The churchyards were planted with English trees, which now overshadow the churches, and going to make charming pictures.

In three of the four centres there are good modern churches, one designed by Sir George Gilbert Scott, one by J. L. Pearson, and another by Edmond Sedding, of which only the nave is built at present. The majority of the modern work is crude, the decoration being of the cast-iron order, and the designs where they have been built in reinforced concrete do not take cognizance of the material. Instead of being simple in form they are in most cases built in the Decorative or Perpendicular period of Gothic. With the increasing knowledge of the capabilities of this material the future work should show a marked improvement.

The New Zealand architects are very handicapped owing to the lack of building stone. There is a limestone very like the English Portland stone, but it does not stand the smoke of the towns, and quickly decays.

A good blue-stone has been used fairly extensively in the South Island, but it is now worked out, and a similar stone has to be imported from Australia.

A grey to black marble is obtainable, but being very expensive to work it is only seen in some of the larger Government buildings. Bricks are made in most of the towns, and as a result the buildings are nearly all either brick-faced with stucco dressings, or completely covered with stucco. Shingle is very plentiful, and reinforced concrete and steel-frame construction will be the materials of the future. This is as it should be, for the country is subject to fairly severe earthquakes, and there are many new buildings going up to the height limit, 102 ft. from the pavement.

Before the war most of the commercial buildings in the centres were of the three and four-story type, but now that the ground is increasing so much in value, the building owners are showing more confidence in the country, and



THE BOYS' INSTITUTE, WELLINGTON.
Designed by W. Gray Young.



THE N.Z. INSURANCE COMPANY, AUCKLAND.
Designed by Prouse and Gummer.

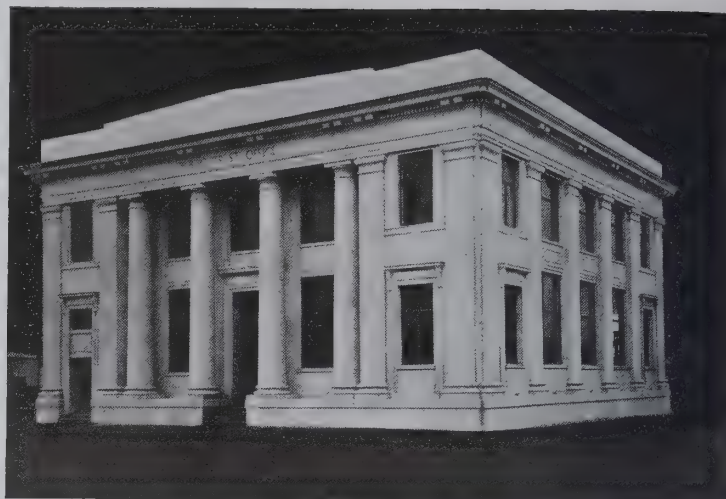


THE PUBLIC TRUST OFFICE, NAPIER.
Designed by Hyland and Phillips.



THE FIRE STATION, WANGANUI.

Designed by Ford and Talboys.



THE PUBLIC TRUST OFFICE, BLENHEIM.

Designed by Gray Young, Morton and Young.

are erecting buildings of seven or eight stories. The smaller buildings follow the English precedent, but the high buildings show a study of American commercial work.

It is noticeable that the younger architects are showing an appreciation of plain surfaces, and there is great hope for the future that the buildings will depend for their effect on proportion and not decoration.

The interiors do not show much variety in the treatment owing to the limited choice of materials available. The finishing timbers, if not New Zealand Rimu, are either oak or Australian hardwoods. Marblework is rarely used, and then only for wall-lining to vestibules.

There is no interior decoration in the way of mural painting, nor is there any sculpture work to speak of, either internally or externally. The little sculpture there is imported from England. The building owner is not yet educated up to the value of expensive buildings from an advertising point of view.

In viewing New Zealand architecture it should be borne in mind that the architect labours under a great disadvantage, inasmuch as there are very few skilled craftsmen available, and none of the specialist firms who render the architect so much valuable assistance in the old country.

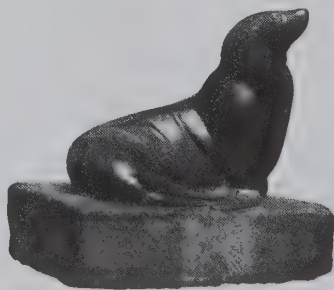
All the State buildings have been done by the Government Architect's Department, and naturally show a monotony of treatment. New Parliament buildings are now being erected, and when completed the exterior will have an imposing elevation. The tendency of the Government is to give all buildings on which they grant money to the Government Architect's Department, and this is a bad thing for the country architecturally. The buildings will not be of the same standard of design as would be the case if the

work were done by private practitioners, nor will the country get the same service. The designs will be of a stock pattern, and will be supervised by the district engineers, who are not conversant with the finer points of building. In addition to the other buildings the Government has recently decided to have all schools carried out by the Public Works Department. If the children are to be educated in buildings devoid of architectural merit, and also (as stated by the Minister of Education lately) to be erected with second-class materials, it must be detrimental to their future well-being. Although the object is economy, the community must lose something that is of great value to the amenities of life, and it is not justified.

The civil architecture has suffered at the hands of the City Engineers' Departments, but the city of Auckland has lately given some of its buildings to private practitioners. They are now preparing a competition for a civic centre which will add greatly to the city, and set a standard for the other towns. Last year they held a competition for a war memorial museum, and a design has been accepted which, when built, will cost over £250,000, and will be a credit to any city.

The future of architecture is hopeful, as the New Zealand Institute of Architects has obtained compulsory registration. The examinations are modelled on the R.I.B.A. standard, and the complete course takes five years.

Many of the young draughtsmen are going abroad to study, and quite a number have already attended Liverpool University and the A.A. of London. As the country is not yet a century old, and the average New Zealander does not lack initiative, there is every reason to expect that the architecture of the future will develop on traditional lines, but will have a freedom and breadth of treatment that is lacking in most of the work of the older countries.





A HOUSE AT KARON, WELLINGTON.
Designed by W. M. Page.



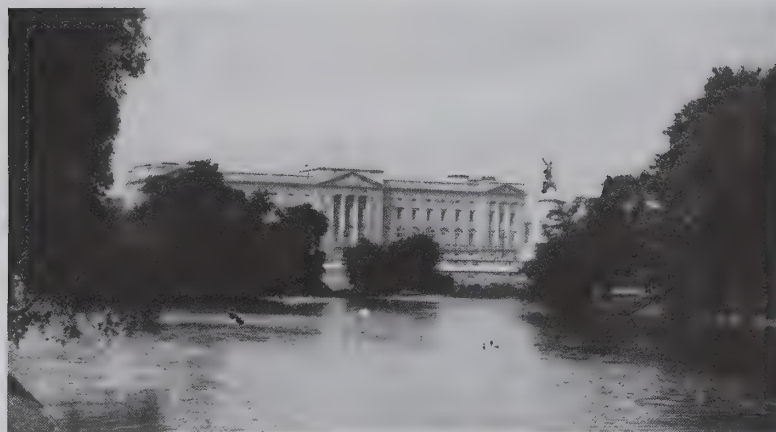
A COTTAGE AT EPSOM, AUCKLAND.
Designed by G. E. Jones and A. J. Palmer.



A HOUSE AT AUCKLAND.
Designed by Massey, Hyland and Phillips.

Great Britain.

By Sydney Kitson.



I. BUCKINGHAM PALACE, LONDON.

Designed by Sir Aston Webb.

THE photographs which illustrate this article have been taken at random from among the exhibits of modern architecture at Wembley. Some of them, it is true, are of the architecture of yesterday—that yesterday before the war, which now seems so long ago. Buckingham Palace, from St. James's Park (Fig. 1), forms a picturesque monument to the stately reign of Edward VII and to the first architect president of the Royal Academy. The “close-up” view of one of the lions on the north front of the British Museum (Plate VIII) also belongs in point of date to Edward VII's reign, but the façade of which it forms a part has the quality which belongs to great buildings of all ages.

It may be that the historian of the future, if he uses current architecture as his documentary evidence, will turn from the monumental architecture of that wealthy, careless time before the war to the humbler specimens of architecture which have arisen lately all over the country in the attempt to house that great section of the population which, in normal times, would have emigrated to other parts of the Empire. Long before this great housing emergency arose, earnest souls had devoted much time and energy to town planning, and had enlisted the sympathy of public bodies and town clerks. By-laws had been modified, and common sense had been allowed to take a large share in the shaping of new sites. There had been a public demand, voiced by a certain laudable section of the Press, for better designed and more comely houses for the people. So, as soon as the armistice was signed, the stage was set and the country sat down to watch the architects produce houses of a new and worthier type. But soon trouble arose. Labour and materials were scarce, and the cost was enormous. In spite of all these difficulties—perhaps, in part, because of them—groups of small houses have risen up in England since the war which are well planned and which possess just that element of fitness which looks so easy and inevitable, and which is so difficult in the accomplishment. The group of houses in the Enham village centre for disabled soldiers (Fig. 2)—though probably not built at the bedrock bottom of cost—is surely a place fit for heroes to live in. It contains

no single architectural feature of any kind. The modelling of the thatched roof and the contrasting smooth white walls make up a picture which it would be hard to improve upon. This group is typical of many up and down the country, where local materials rightly used have made some housing schemes already a portion of England. Although France does not seem to have experienced the difficulties in carrying out her housing schemes which have beset the promoters in England, yet the new houses in the rural districts of France have for the most part a thin air of gentility, as though it were desired that they should appear to be a part of a Parisian suburb and not a growth of the soil on which they are planted.

Many small middle-class houses are being built, of which the house at Cuffley (Fig. 3) is a typical example. The attempt is made to give to the square box with unbroken roof some architectural expression at the least possible cost. And the conditions being the same as existed after the Napoleonic wars, architects have naturally fallen back upon a similar tradition. But whereas a hundred years ago that expression came naturally to the builders, who had inherited a settled and progressive instinct for right building, every detail has now to be dictated by the architect.

Such houses as Feathercombe, Surrey (Fig. 8), whose long, horizontal lines of ridge and eaves are contrasted so pleasantly with the slender stems of the larches, are, alas, but rarely built to-day. Such houses with their restraint in design and suitability of material were one of the special features of England before the war. Avoiding the pitfalls of quaintness, they were based upon tradition, and yet possessed a dignity which was altogether their own.

The competition among the big joint stock banks has led to the building of a very large number of branch banks throughout the country within recent years, and the bank buildings are now often the best modern buildings in country towns. Time was when the customer came, cap in hand, to the banker as he sat in the inner parlour of some demure looking house. But now the bank buildings greet you cheerfully in the street and invite your patronage. This invitation is generally couched in urbane and dignified terms, and

GREAT BRITAIN.



Plate VIII.

June 1924.

THE BRITISH MUSEUM.
Sir John Burnet, A.R.A., Architect.



2. ENHAM VILLAGE CENTRE FOR DISABLED EX-SERVICE MEN.

Designed by W. Harding Thompson.



3. A HOUSE AT CUFFLEY, HERTS.

Designed by Williams and Cox.

such a bank as that at Cheam (Fig. 11) shows the tendency of to-day. There is no parade of classical features, but a semi-domestic alliance with the ordinary buildings of the community.

The disinclination of the modern bank manager to live above his bank, and the meagre return from rents when the upper stories are let off as offices, has led to a new type of one-storied bank, whose development will be watched with interest.

The tale of the war memorials, which in the last five years have grown up in English towns and villages, is now almost complete. Everywhere these memorials tell of the sacrifice which the country has undergone. In hardly any case are

they boastful or vainglorious. But only too often they are stolid and unimaginative. If only, with the five years of experience and experiment behind them, the various war memorial committees could get to work again and revise their efforts, a great deal could still be done in the improvement of many a well-intentioned mediocrity. When the overwhelming desire came upon the nation after the war to commemorate the dead, the committees too often worked in ignorance of what form such a monument should take. The only standard was that of the monumental mason. The tradition of the village cross had been lost at the Reformation. The most successful war memorials in rural districts are undoubtedly those which are based upon a free



4. PORT LYMPNE: THE PATIO.

Designed by Philip Tilden.



5. CHAPEL OF THE THISTLE, ST. GILES CATHEDRAL, EDINBURGH.

Designed by Sir Robert Lorimer, A.R.A.



6. NEW BATHS, ST. JOHN'S COLLEGE, CAMBRIDGE.
Designed by A. W. S. and K. M. B. Cross.



7. THE CONVENT OF THE INCARNATION, OXFORD.
Designed by Paul Waterhouse.



8. FEATHERCOMBE, SURREY.
Designed by Ernest Newton, R.A., and Sons.

rendering of the old English village cross. In the towns there are many instances of the happy combination of the work of architect and sculptor, such as the R.A.F. memorial on the Thames Embankment (Fig. 9).

The motive force of the Gothic revival, which seems to have spent itself only when sufficient churches had been built to satisfy the needs of the country, still lives on in a few specially skilled hands. The standard demanded by the public, who, for a couple of generations, has studied mediæval work, is now very high. The Chapel of the Thistle at Edinburgh (Fig. 5) shows to how high a degree of excellence modern work may be carried by an architect who has trained a school of craftsmen to work in his spirit. Recent work, such as the new church at Hammersmith and the project for the church at Wembley, strike a new note, and rely upon a gracious simplicity for their effect.

Another example of this picturesque simplicity is seen at the Convent of the Incarnation at Oxford (Fig. 7), where the shadows from the trees in the foreground are cast upon the white walls of the building. Nor has Cambridge been behind-hand in some of its recent work. The quality of right placing and right shaping is very happily portrayed in the



9. THE R.A.F. MEMORIAL,
LONDON.

Designed by Sir Reginald Blomfield, R.A.

illustrations of the new baths of St. John's College (Fig. 6), and reflected in the waters of the Cam. Another successful bit of picturesque architecture is given in the view of the patio at Port Lympne (Fig. 4), where the architect has played with unfamiliar forms and welded them into a picture of great charm.

But, after all, London remains the most picturesque place in the world. One sometimes wonders why people bother to buy pictures when, for a twopenny bus ride, they can see in London great cranes taking the skies, and new buildings just discarding their overalls and appearing in a creamy dress of Portland stone, and grey old buildings, among the most beautiful in the world; and crowds grouped as fantastically as in the foreground of Brangwyn's etchings. It is all so exciting that one does not pause to ask whether all this welter of

energy and imagination has been educated in any school of architectural ethics or is being directed by any controlling and unifying authority. At present it all seems as individualistic as it was five and twenty years ago, but less vulgar, more dignified and serious. The Metropolitan Water Board fitly illustrates London building in this more dignified and serious mood.



10. THE METROPOLITAN WATER BOARD OFFICES,
LONDON.

Designed by H. Austen Hall.



11. LLOYD'S BANK, CHEAM.

Designed by Edward Maufe.

Craftsmen of the Empire.

A Comparative Study of Decoration and Industrial Arts.

By Amelia Defries.

Every man is wise in his work. Without these a city cannot be inhabited. They will maintain the state of the world . . . their desire is in the work of their Craft.—ECCLESIASTICUS 39.

ALMOST the whole evolution of the human mind can be traced and seen in the various handicrafts and industrial arts shown in the many exhibits in the various buildings at the British Empire Exhibition. Never before have we had such an opportunity to study the development of human nature and to revise our æsthetic theories and our standards of taste. Everywhere human skill is triumphant, but taste shows strange ups and downs.

If we look on these arts from the trade point of view we need only remember that, in one recent year, in the United States of America alone, half a billion dollars was spent merely on interior decoration; and that someone else said not long ago, "the nation which produces the finest designers will win in modern commercial competition"—to see at once that the proper training and right using of artists and craftsmen becomes of national importance. Business men cannot win in this competition until they are ready to cultivate their own taste and to pay their artists adequately. The best genius will never devote itself to applied arts or industrial design, on a trade footing, while to do so it steps down the ladder of fame and enters into the penal servitude of poor and precarious employment; neither will it work for men of common tastes who seek to imprison imagination and knowledge in their own small mould. A wise man of business will seek out the best designer he can find and then pay him well and give free rein to his fancy. But the artist who desires such opportunity must put in a period of stern discipline, as French artists do, and see how best to use and even to improve the machine which will be the tool for broadcasting his art. It is no longer necessary for goods destined for mass production to be badly designed. In the matter of colour, much of our industrial art is poor; and a visit to the stands of the manufacturers of dyes shows that chemists, too, need to work out their problems with those among the artists who have a special *flair* for colour-tonality. Geddes and Thompson have prophesied that "the re-union of the arts and sciences with labour is coming and with it a new age of social evolution," and the sooner this new era comes the quicker will our trade recuperate.

There is nothing wrong with the workmanship of our craftsmen, who have not lost their cunning or skill, but they have been too long in bondage to bad taste among the manufacturers, bad payment for their work, and a theory of false æsthetics of their own.

From a study of the crafts of primitive peoples, such as can be made with ease at Wembley, we face anew the truth enunciated by Shakespeare and by Tolstoy, that "the art itself is nature," for "art is an organ of human life"; drawing, decoration and crafts were common to humanity long before literature, and began with music and dance, almost before speech. The problem



1. KELAMANTAN MASK, SARAWAK.

confronting the modern craftsman is to get back to this true outlook and to make his myths and symbols, as did the first artists, such that his fellow-creatures can read them; this he can do by touching the eternal sources of human emotion, for, as Romain Rolland has well said, there exists an "emotional solidarity of mankind;" and as Tolstoy wrote, there is still an untilled field of human experience awaiting the coming of inspired artists.

At Wembley a precedent has been created in the manner in which the restaurants and certain other buildings were decorated, for the contract to cover all the space was given to Oliver Bernard, who estimated to carry it out in a definite period of time and at a given cost—as a building contractor might have done; he engaged 100 art students, paid them a living wage, and carried the work to completion according to schedule.

This sort of contracted work might be undertaken by master artists with their students for many business purposes; it constitutes a new freedom for them.

I have spoken of the bad taste to be seen in the goods displayed by certain British merchants and manufacturers, but they are not alone in their degradation, for, alas! their spirit has influenced India, even Ceylon, and is beginning to influence Burma. The Oriental merchant shows the same desire to sell cheaply-produced work, for which such time has not been given as is required by the best craftsmen. And in their display they seem to have little or no discrimination between their finest traditions and the worst influences of modern commerce.

With these thoughts in mind we start our pilgrimage, entering first the West African section, where we feel happy among the natural arts of mankind, as yet mercifully untouched by trade with the outside world. These are the most valuable to us if we are to revise our æsthetic theory and base it on sound principles. For here we find that scarcely a design is made that has not got a meaning; we see the same thing when we go to the native art of South Africa, Central Australia, New Zealand, Sarawak, the South Seas, or any that is still hardly touched by "civilization." It is a false theory to imagine that any design should be meaningless. Nature may be conventionalized, symbolized, or rendered in cubes or abstractions, but in every case the design must have a signification that all can understand.

It is no credit to Australia or to Canada that in their vast buildings at Wembley they have ignored the crafts of the native people who were once the sole inhabitants of their countries. We illustrate their arts in the following articles as we recognize their æsthetic value. From such people, many races of whom are still living in the Stone Age, we pass to the more developed race which inhabits Fiji, where nearly all the elaborate decoration is done in black and white. We admire not only the magnificent workmanship but also the very fertile imagination of the de-

signers. It is a surprise in this building to come across the decorative paintings of an English artist, Stephen Haweis, who, some years ago, left civilization behind him and travelled to the South Seas to find out for himself what sort of art was natural to mankind; here he lived for over two years with the native people and made extensive studies of all he saw around him. In the Bahamas section of the West Indies building his work may also be found, for he lived there too for several years. He has since exhibited in over two hundred museums in America and Canada, and has completed several large mural decorations wherever he has lived, the examples of his work to be seen at Wembley being merely a few studies for these. It is high time he was better known in his native country.

We pass by Sarawak, where the native craftsman is still unspoilt, to the Holy Land, where we see the varied influences that have passed over the old land of Palestine. Textiles, Arab in style; metal work, Jewish; pottery, almost Persian, and the age-long glass from Hebron, which is believed to be the first place where glass was ever made. From there we go to Burma, so well described in a following article that I need not dwell on it here, except to say that it is a link between India and China, and one of the most important in the great exhibition, with magnificent symbolical carving decorating its architecture. In Hong-Kong, the sapphire and topaz silk brocades worn by the waiters in the tea-shop dazzle our eyes as we marvel at their texture; and there, too, may be seen, side by side with "junk," some splendid examples of celestial workmanship and decoration, in embroidery, carving, pottery, ceramics, and lacquerwork. And so we pass on to Ceylon—like Burma—a Buddhist stronghold still. Native painters came to decorate this building, and they painted, from memory, traditional patterns everywhere. A cockney who pushed my chair told me that this was the building he admired most at Wembley. In Ceylon artists form a caste with a history that has remained unbroken since 300 B.C.; there are no art schools, a man comes of a family of artists from whom he learns his craft. Fine matting, furniture made of ebony, porcupine quills and ivory; and silks galore, can be found here.

And so to India, where the various States and Provinces have each a separate Court. The Punjab has walls decorated by native artists who have reproduced the traditional mosaic-work of their country; and here also are innumerable fine crafts—the exhibit



2. DYAK WOMAN IN FULL DRESS (SARAWAK).

of the Mayo School of Art, Lahore, founded by the father of Rudyard Kipling. Bengal has one wall painted by Mukel Dey, a student from Tagore's art school, who has lately been working at South Kensington too; he has painted here a famous design that every woman in his country draws on the floor of her house, as our women might hearthstone theirs. He has added panels recalling the famous pre-Christian paintings by Buddhist artists in the caves of Ajunta. It is important, here, to remember that the finest period of Indian art was about 300 B.C., and it is a sign of the great flood of beauty which overran India during the reign of the perfect Buddhist, King Asoka, who died 228 B.C., that despite the vast distances and the difficulties of transit, it reached Ceylon where, at the same time as the Ajunta caves were painted, artists were doing equally important work at Gupta, which is in a state of complete preservation to-day. Wherever Buddhist art travelled it was modified and varied by the temperament of the people.

Even to-day all these artists of India, Burma, Ceylon, grind their own colours; and sometimes it will take a month to make one paint, for which reason they were forced to abandon this practice while doing their Wembley decorations and to use our paints, which do not give the same jewel-like brilliance. Wherever we go in these Courts of India, or in Ceylon, or Malaya, we are delighted by the marvellous silks with which the merchants charm us; all these, and the muslins and cotton textiles too, are entirely hand-made; and from the growing of the raw material to the spinning of the silk or the flax, the dyeing of the goods and the weaving of the patterns, they are the outcome of age-long experience and skill. Like baskets filled with flowers are the colours of these materials, and everywhere the patterns and the harmonies alter, and the sense of touch is always satisfied by the lovely quality of the materials. A *tour de force* is exhibited in the Patiala Court, where a shawl, large and very warm, has been woven out of the down of a bird, and with such skill that it will go through the smallest finger-ring. It is an improvement upon the famous Kashmere shawls of old. Kashmere shows remarkable lacquer and also silk carpets of great value. Likewise, lace-like wood carving and silver filigree. In the following articles both Mr. Lanchester and Mr. Symms have told how lacquer work is done, but in Hong-Kong I came across another method, after a secret process of the time of Kien Lung, Manchu Dynasty, which



3. SPORT IN THE BAHAMAS.
From a design by Stephen Haweis.



4. FIGURE OF HORNBILL.
A Dyak Wargod (Sarawak).



5. LACQUER FIGURE FROM HONG-KONG.



6. LACQUER FIGURE FROM HONG-KONG.



7. ONE OF THE LIONS GUARDING THE BRITISH GOVERNMENT PAVILION.

B.-Clemens, Sculptor.

involves first making a clay figure and then putting on about ten or fifteen layers of alternate silk and lacquer, with a fortnight between each working; when the piece is complete the clay is soaked away and the surface of the lacquer is painted with never-fading colours, mixed with gold dust. In every part of the East and among all primitive peoples too, great skill is lavished on the weaving of straw, leaf or grass, into mats and baskets. An enormous variety of these can be found at Wembley, and the evolution of design can be traced from the matting of the negro of West Africa, or (at his lowest) the West Indies, to that of the native of Malaya, which is perhaps the most detailed of all.

The negro of Africa uses red-ochre and black, with natural straw-colour, though in his textiles he adds other colours; the Fijian, as I have said, loves black and white, or brown and white; and so we pass on through a whole gamut of hues to the rose-pink, yellow, magenta, violet, purple, olive, and jade green, with black and white, which the Malayan (in his liking for squares, comparable to a Highlander of Scotland) uses all at once. When studying the use of colour it is important to remember that in olden times even the expert artist of Ceylon did all his decoration with only three, others coming in as contact was made with outside influences.

Australia and Canada loom too large to be forgotten, and in the former we find a *tour de force*, by Ruth Bannister, who has carved out of one piece of wood the resemblance of a native wild flower so well that no master-carver of any race could outrival her. Wonderful Australian woods are well made up by their own cabinet-makers, according to the usual designs, beautifully finished; so are the Canadian woods. Indeed, Canada shows four completely furnished rooms, all Canadian-made from Dominion-grown raw material. They can hold their own with anything of the same type made in this country, the carpets are excellent in tone and design, and the workmanship is first rate. Canada excels in cut-glass, following English styles, and upholding a fine standard.



8. WEDGWOOD PLATE: TROPHY PATTERN.

There are 168 separate pieces applied by hand in the ornamentation of this plate.

We now leave the Stone Age and the abodes of primitive races, the often mediæval and variegated East, and the New World, all behind us, and come to the Palace of the British Government, guarded by the stately and benign lions, cast in concrete from the models by B. Clemens—a sculptor who has here made symbols expressive, well designed—in modern style as old as that of Egypt, which will stand beside anything of the sort ever done in the history of art. They explain the psychology of the building they guard. Entering this palace the dignity and well-oiled mechanism of the British Government is felt at once; and here we see feats of craftsmanship which no other race can better, for the Victoria and Albert Museum and the Worshipful Company of Goldsmiths have each lent gold and silver plate at once English in feeling, glorious in design, and of superb workmanship. Gorgeous embroidered banners, very gay in colour and stately in design, also hang here, where, in a small theatre, a new lighting experiment is being

tried; there are beautifully made models of the Spanish Armada Fleet, and of modern men-of-war, with every detail complete. Here, too, are friezes by Gerald Moira which were carried out by students.

We wander on until we reach the great Palace of Industry, and here two firms stand out as on a level with the goldsmiths of old; these are Sir Frank Warner and Sons (silk and velvet weavers), whose goods can vie in quality with those of the East or of France, though one feels the need of an influx of new designers; and Josiah Wedgwood and Sons, whose delicate skill is lavished on works so original that they are recognizable at a glance, and so fine in technique that they remain a joy for ever. Based upon designs by Flaxman, these belong to the best period of the nineteenth century, and one does not wish them ever to be brought "up to date." Moorcroft pottery also stands out, for Mr. Moore has evolved not only a good style and perfect finish, but a wonderful blood-red colour. Joseph Rodgers and Southall show with a pair of giant scissors whose gold filigree handles and chased steel blades are beautiful pieces of craftsmanship,



9. KENOWIT BASKET WORK AND KAYAN BEAD WORK (SARAWAK).



10. WORK OF THE LONDON SCHOOL OF WEAVING.

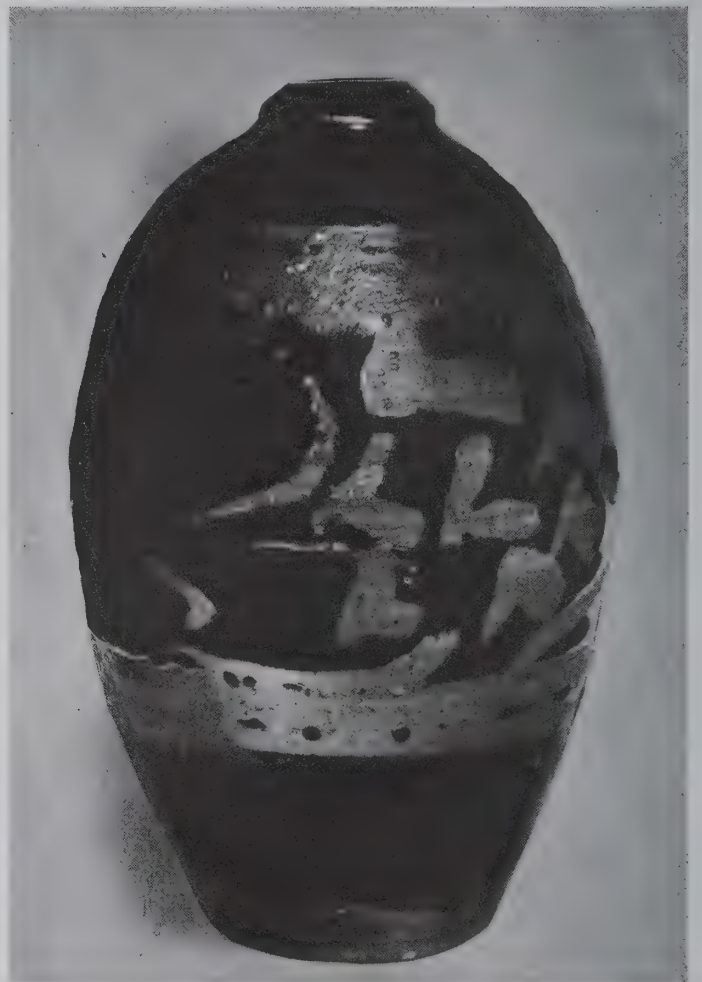
A Design by K. Crasset.



II. BEGGARS' OPERA FIGURES BY DOULTON.



12. WEDGWOOD POTTERY.



13. LEACH POTTERY.



14. WEDGWOOD QUEENSWARE.



15. A TEA-SET: THE RAVENSCOURT POTTERY.

DECORATION AND INDUSTRIAL ARTS.



16. "SERVICE AND SACRIFICE": A DECORATION FOR THE APSE OF THE BASILICA.

From a Painting by A. K. Lawrence.

that the art of chasing steel and decorating weapons has not been lost. Irish lace and linen, seen in the Ulster section, deserve the highest praise; and Nottingham makes a brave show, with designs that do the utmost for machine-made lace. Mr. Reville, chief of English dressmakers, here exhibits what he can do with this all-British material, and a drawing, especially made for this review by Mr. Ranken, of this dress, is an example of how trade might use art. In the South African building there is another dress made by Mr. Reville, showing what he can do with ostrich feathers, and of this Mr. Ranken has also made a study. There are one or two other firms whose works are worth looking at,

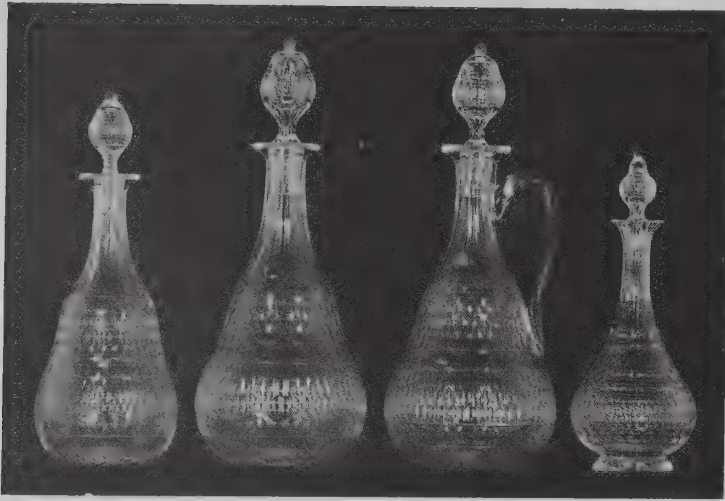
but, on the whole, these apart, the design and colour of British industrial art is depressingly bad. It lacks ideas, spontaneity, and tone, and obviously needs a thorough revision of the staff of designers and of dyers employed in the various industries.

From the Palace of Industry we pass on like pilgrims nearing the end of a long journey, to the all too small Palace of Arts. By what right, one wonders, have certain people allocated to themselves the supreme task of representing what should be the very flower of civilization, the arts of the Empire? Certainly this collection is anything but representative, and, as we go to press nearly three weeks after opening day, it is far from ready; no



17 & 18. DESIGNS FOR WOMEN'S DRESSES BY REVILLE.

From Drawings by William Ranken.



19. DECANTERS BY JAMES POWELL AND SONS.



20. GLASSES BY JAMES POWELL AND SONS.

21. A CUP DESIGNED AND EXECUTED FOR
H.M. THE KING.

By Omar Ramsden.



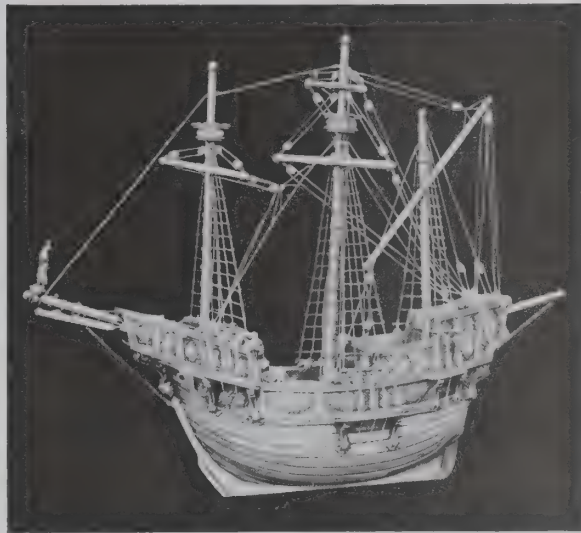
22. SILVER AND CRYSTAL.

By Omar Ramsden.

catalogue is available, and the unlucky critic has to make inspired guesses at the names and titles of the works and their makers. Luckily a little preliminary help was kindly given me by Major Longden and Mr. Maxwell.

It may be some consolation to those who, like myself, are wofully disappointed by the sparse, meagre, small section devoted to the applied arts, that galleries are set aside for temporary exhibitions, at present occupied by town planning; here will be seen, as time goes on, independent exhibitions of what the Prince of Wales, at the Academy dinner, called "the arts which minister to publicity and applied arts generally." At present we see a few excellent examples of bookbinding, the designs by Miss Pye being easily recognizable; and of printing and illuminated scribes' work, also of colour lithography, pottery, and ironwork, the latter being in the Basilica, where some of the crafts that go to furnish a church are well assembled into a chapel, designed by W. H. Blacking and executed by J. Wippell and Co. Here we see well-designed and perfectly executed embroidered banners, stained-glass windows full of colour, a soundly painted "Annunciation," by Kerr Lawson, and a symbolical mural decoration by A. K. Lawrence, in subdued tones and hard outlines, yet not without feeling and dignity coupled with expression, setting forth the theme "Service and Sacrifice" with a certain faithful coolness.

But it is the glass by James Powell and Sons (whose furnaces have never been extinguished for over 200 years), and the silver-work by such master craftsmen as Omar Ramsden, Bernard Cuzner, and Bernard Spencer, each with a very definite style of



23. A SILVER SHIP.

By Omar Ramsden.

his own, that raises this section of British art to a level as high as that of any country, even to the best traditions of our own. Coloured table-glass by Stephens and Williams, of Stourbridge, is also in the front rank; and so is a masterly carved oaken chest, which will last for ever and improve with age, made by Micklewright from designs by Henry Wilson; this is effortless work done by a master. Sir R. Lorimer's oaken child's-cradle has charm, but is a trifle heavy in conception; and there is a refined and beautifully-made cabinet in the eighteenth-century style, combined with that of to-day, by Heal. The coarse weaving by Mrs. Mairret, who delights in savage design, is not equal to that of the races she copies, but it is good strong work; the Gainsborough Weaving Company, on the other hand, shows fine workmanship, but no inspiration, in design or colour. There are some delicious paintings for wall-papers,

exhibited by the firm of Jeffrey & Co., who seek to outrival old cottage-gardens with their array of lupins, hollyhocks, and gay flowers. I suppose the *clou* of the applied-art section will be the "period" rooms, not ready on the day we go to press. A glance at these revealed a very studied effect in a bedroom, designed by Palmer Jones, carried out by Heal, with smart little wall-paintings by Laverdet, and a cold hearth of black marble and platinum; leading out of it is a room, also modern, by Lord Gerald Wellesley and Trenwith Wills, gaily decorated in panels by Alfred Palmer, but I think this is something of an effort, too. Very fragrant is the next room, in the "Morris" period, by the late Philip Webb. Farther back than this I could not, at the time of writing, go.



24. AN IVORY MALLET AND SILVER TROWEL BY BERNARD CUZNER.

Given to H.R.H. Prince of Wales.

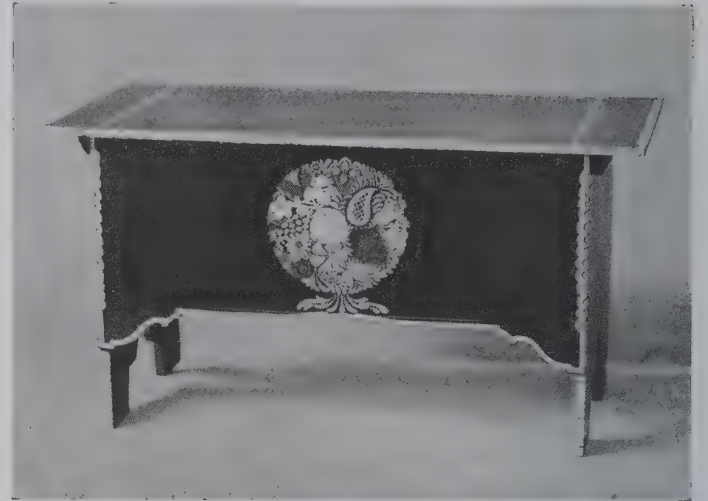


25. A CHAPEL IN THE BASILICA.

Designed by W. H. Blacking.



26. A CHEST
By W. E. Micklewright



27. A CHEST.
By the Walbersnick Peasant Pottery.



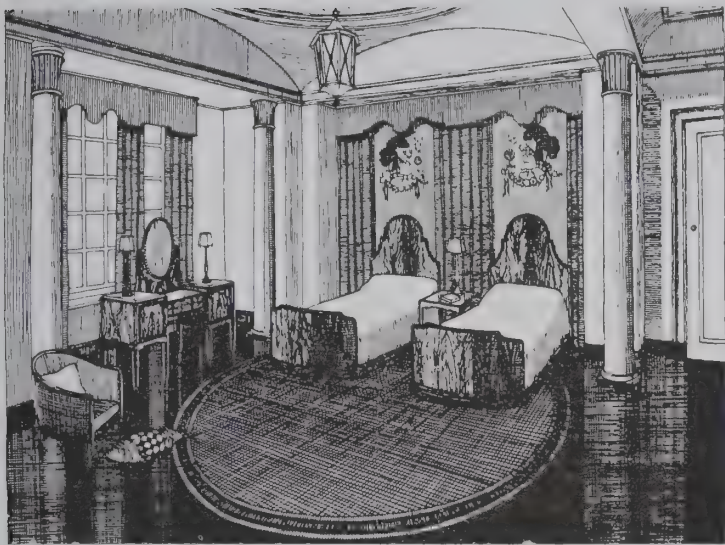
28. A SETTEE.
By Edward Gardiner.



29. A CHEST.
By Henry J. Sellers.



30. A CABINET.
By Henry J. Sellers.



31. A 1924 BEDROOM.

Designed by H. Palmer Jones and executed by Heal and Son.



32. A WEMBLEY POSTER.

Designed by Spencer Pryse.

The theatre section, where all the crafts of the nation should, by right, be orchestrated, is totally inadequate, despite a model by Gordon Craig, one of the few modern British artists who has influenced Europe and America. But in the fine arts section, where stand several cases and pieces of applied arts, one sees with delight a few lively, well designed and well executed examples of decorative painting by men of such varied temperaments as William Wadsworth, T. Derrick, John Nash, Ernest Proctor, Ethelbert White, D. W. Hawksley, and Fred. Elwell. These all show, in different ways, personal force, a sense of style, and an original outlook on life and on painting.

The history of British applied arts is a long and varied one, reaching its fullest flowering in the eleventh, twelfth, and thirteenth centuries, as can be seen from the marvellous illuminated manuscripts of that period, still unfaded, in the King's Library of the British Museum; and from relics, remaining all over the country, of a time when British art influenced Europe. The splendid pageant went on despite the dead hand of puritanism right down to the beginning of the nineteenth century, when the invention of machine industry might have killed it for good, but for the powerful personality of William Morris and the labours of his friends and spiritual descendants to our own day. After the battles with industrialism and the spiritual crimes of common men exploiting these arts in the name of Trade, there came the almost crushing blow of the War, since when the crafts have never really recovered, though some brave souls go on providing lasting joy for us, come what may.

In face of the poor show we have been allowed to make at Wembley, with its one or two outstanding figures that save it from complete extinction, it is well to remember that in 1913, at the Ghent International Exhibition, we won all the honours, and our industrial arts exhibition was invited in 1914 by the City of Paris to show itself at the Palace de Louvre, in whose cellars it remained for safety throughout the war. Sections of it have since been seen in Amsterdam, the Hague, Milan, Brazil, and the British Isles, including the Victoria and Albert Museum.

But a new age is coming, in which men of better education and culture will handle the trade in these things, and it is safe to prophesy, as anyone who has seen the illustrations every week in the "New Leader" or who has listened to the remarks of "The People" can certify, that the public in general is improving its taste, so that the demand for good craft and good design is growing, and there will soon be an era of better appreciation of fine work than we have had for over a hundred years; and with it will come a demand for art even in cheaper household things, such as are being painted for Mrs. Nigel Playfair and Mrs. Pitt Chatham by carefully chosen art students at the "Cottar's Market."

Industrial art may be seen outside the exhibition, on the railway hoardings in fact. Spencer Pryse has drawn, and Vincent Day and Brooks have printed, twenty-seven posters in colour, representing the industries of the Empire; all of these will never be seen by the general public—some have been suppressed as "not decent"—but we like these posters and do not agree as to this criticism of them, and so we reproduce one, that those who read may judge.



33. FIGURE PAINTINGS, AJUNTA (PANEL) DESIGNS. PART OF A DECORATIVE SCHEME BY MUKEL DEY.

Handicrafts in Australia.

By Sir John Cockburn, K.C.M.G.

HUMAN activity, whose overflow and highest expression is to be seen in the handicrafts of art, derives its stimulus from that source of all terrestrial energy, the sun. Every muscular movement, every nerve, impulse, and, indeed, every thought is a translation of the rays of that great luminary of nature. The flame of the fire in the hearth is the leaping forth of long imprisoned sunbeams. The rainbow-hued dyes, extracted from coal tar are rehabilitated rays. The perfume and colours of flowers that clothe the earth with beauty have a similar source, and it is the green colouring matter of the leaf, elaborated by sunlight, that provides us with the oxygen which is the breath of our life.

Alertness, spontaneity, and power of adaptation are the natural heritage of the Australian who dwells in a sunny land. Moreover, the conditions of settlement in a new country provide a strong incentive to ingenuity. The Australian is essentially a handy man. His expedients up country, in what is known as "the bush," are proverbial. Out of old packing-cases he will rig up a dwelling and make its furniture. With fencing wire and strips of raw hide he will quickly put to rights a disabled vehicle or farming implement.

The authorities have been alert in furnishing means of developing this inborn aptitude. In centres of population technical schools abound. Drawing and clay modelling are everywhere recognized as the basis of teaching. Carpentry, lathe work, pattern making, French polishing, plumbing, sheet metal work, electric wiring, motor-body trimming, silver smithing, stencilling, leather work, cookery, dressmaking, and laundry work are ordinary subjects in the curriculum, whose details it would be tedious to enumerate.

Under the genial influence of the heresy of protection not only are the great manufactures flourishing, but the minor industries and handicrafts have received a beneficial impetus. Quite recently the dumping exchange duty, under the Commonwealth Industries Preservation Act, has been applied to imported artificial flowers. The handicrafts have also been recruited from the ranks of repatriated soldiers who, pending other employment, have turned their attention to the minor industries. They utilize many of the strange natural products peculiar to Australia for decorative purposes, such as the multiform seed capsules of gum trees and the richly reticulated stones of the native peach. In their basket-work they surpass the skill of the Aborigines, by which name the indigenous races are known. The term "Native" being applied only to those born of white parents.

The art of the Aborigines, though primitive, is remarkably skilful; their industries show a highly intelligent adaptation of means to their requirements. It is a common error to imagine them as a degraded race. On their own plane they have reached a high stage of civilization. Their social laws, especially those of marriage, are extremely intricate. It is true that they have no names for numbers beyond three or four, but not having invented that root of all evil, money, they have no need of elaborate calculation. They are eminently truthful until they are taught the convenience of deceit; they conceal neither their thoughts nor their bodies. The central tribes, except where they have come into contact with white men, use clothing chiefly for decoration. Sometimes they throw over their shoulders cloaks of matting or skins fastened in front with a wooden skewer, but open on the right-hand side. It is commonly said that they have no religion. Certainly they have no idea of a deity in form resembling that of a man. Nevertheless, they have an implicit belief in a spiritual atmosphere which surrounds and pervades their every action, they attribute few events to what are known to us as natural causes. Birth and death are equally mysterious. When a child is born it is the incarnation of some spiritual being. Death by other means than evident injury is due to some malign or magical influence. Rain is made to fall by an elaborate ceremonial. Doubtless the occasion is chosen when it is likely to succeed; this calls to mind the attitude of an Australian bishop, who, when pressed to pray for

rain, remarked that it would be no good with the wind in that quarter.

At funerals and important ceremonies the Aborigines daub themselves with pipeclay, charcoal, and ochre, and decorate their bodies with fantastic patterns formed by tufts of down stuck in with blood or grease. As a rule they wear no head covering. They use mussel shells for cutting their hair, and ornament it with kangaroo teeth hung in strings made from hair or vegetable fibre. In full dress, with a necklace of fur coloured with ochre, or of shells strung together, not omitting a bit of bone or wood through the septum of the nose. What need is there of further attire? A man may wear a belt made by his mother-in-law out of her own hair. But as tribal marriages are ex-organic and he is necessarily of another totem, no conversation is permitted between them.

Being of nomadic habits the Aborigines have no permanent dwellings. In so genial a climate they need little protection from inclement weather, but they are very clever in twining branches of trees to form booths, or wurlies, as they call them; sometimes they construct huts made of slabs of bark. They have no knowledge of agriculture. The natural production of the huge spaces occupied by the different tribes supply them with sufficient food. By various ingenious methods of birth control, and occasionally by infanticide they prevent population from exceeding food supply. Such labour as is necessary is performed by women and youths. The men roam over the country and occupy themselves in the aristocratic pastimes of hunting, fishing, and fighting. The chief aboriginal weapons of war and of the chase are the boomerang and spear; the shaft of the spear is made of bamboo, to which a head of flint or hard wood, charred and sharpened, is cemented with resin, gum or wax. The bow and arrow are used only by coastal tribes, and are probably not indigenous. Axes and knives are laboriously fashioned out of flint.

The invention of flint as a cutting tool is regarded by the Aborigines as the most important epoch in their history. It is traditionally reported that this great discovery was revealed to their forefathers in remote antiquity by two superior beings dwelling in the western sky. The weapons are often beautifully made and cunningly carved and coloured; they are evidently the work of men who took pride in their art. The shields are made of bark curved by means of heat, or cut and shaped on the living tree.

The textiles of the Aborigines consist of blankets or cloaks made of felted sea-weed, or scum that gathers on the surface of stagnant waters. For a needle the bone of an emu, and for thread the tendon of a kangaroo suffices. For catching fish they weave nets of sinews, fibres or tur. The use of hooks for this purpose was probably unknown to them until recently. An astonishing feat is often performed by a black fellow, who, with a weighted spear, sinks to the bottom of a deep water-hole. If a fish happens to pass above him he transfixes it with an upward thrust. To the wonder of the beholder, first a fish, then a spear, then the black head of the sportsman emerges from the water.

The carvings and paintings which abound in caves and on rocks have long been a puzzle to archaeologists. The Aborigines themselves can now give no explanation of the meaning of the signs depicted. Some of the drawings are representations of animals, and doubtless relate to the totems of the various tribes. The human hand is frequently delineated. There are many mysterious marks for which no explanation can be suggested. Some are supposed to be phallic. There is no indecency in the ancient art of the Aborigines. Not having partaken of the fruit of the tree of knowledge of good and evil, such ideas would naturally not occur to them. The subject is now receiving the attention of explorers, and light will soon be thrown upon it.

Australia presents a unique example of art of the Stone Age co-existing with all the achievements of modern science and industry, but owing to the adoption of clothing, which preserves germs, the ravages of alcoholic liquors and the contamination of the diseases of civilization, the Aborigines are a rapidly disappearing race, and are doomed to extinction.

Industrial Arts and Handicrafts in Canada.

By G. A. Reid, R.C.A.

Principal of the Ontario College of Art, Toronto.

IN respect of all matters pertaining to the industries, Canada must take her place among the countries of new development. There are those who think that we should develop a new form of decorative expression from the art of the North-American Indian, and that form of design has been used with comparative success in special cases where it was appropriate. It is, however, an entirely foreign art to the Canadian of all conditions, whose associations, both of the past and present, are European. Although the trained artist and craftsman should be able to turn from the rendering of one style to another with ease, his inherent character must be carefully retained if he is to develop that art expression which is deeply bound up with his whole life.

It is thus that Canada is developing in industrial art, and no power can turn it into other channels. Canada, like the United States, has had British and European products as the foundation of all its industrial activities, and many of the craftsmen working in Canada from the earliest times to the present day have been trained in England, Scotland, and Ireland, or on the Continent, while the general character of all art training as established in Canada is European.

There are at the present time a number of native home industries being carried on in various parts of the Dominion, some of them being the earlier crafts, such as the weaving and rug-making of the French settlers of the province of Quebec as practised by French, English, Scotch, and Irish settlers of Ontario, New Brunswick, Nova Scotia, and Prince Edward Island. These have been revived and organized to some extent along decorative lines at various places, and production increased and merit advanced by the supervision, exhibition, and sales under the auspices of the Women's Art Association of Canada and its branches. The Women's Art Association has held exhibitions of these goods at New York, San Francisco, St. Louis, U.S.A., Melbourne, Australia, London, Edinburgh, and in other cities and towns in Canada and the United States. Of the more recent developments of the native crafts, the most distinctive are those of the Russian, Galician, and Czecho-Slovakian settlers. These have been brought into notice mainly by the above-mentioned exhibitions.

The trained designers and craftsmen who have migrated to Canada from various old lands form, as a matter of course, the foundation of very widely extended activities. The greater number have been absorbed into industrial work, and are often lost to any free movements in art. Art schools, studio classes, and various forms of art teaching came and went, but a general mass influence was left. The cumulative effect of this may be illustrated by reference to the founding of the Canadian Society of Applied Art in 1903. This society held annual exhibitions for a number of years, and its catalogue of 1905 shows about eighty exhibitors in various classes—jewellery, china painting, mural painting, posters, illumination, book decoration, printing, advertising designs, stained glass, ornamental iron work, hardware, furniture, leather work, metal work, enamelling, wood carving, pottery, bookbinding, stencilling, embroidery, weaving, architectural designs, photography, and various exhibits shown by the Canadian Handicrafts Guild, mostly of French-Canadian weaving, Doukhabor crafts, and Indian work.

The Graphic Arts Society is one of the most active, and at the present time is organizing a general exhibition to be held in the Toronto Art Gallery, which will include all the arts now generally regarded as graphic art in which the crafts are very largely included.

The Quebec Association of Architects has recently held an exhibition in the galleries of the Art Association of Montreal of the various arts and crafts allied to architecture. Some Toronto

art workers were represented in this exhibition. Many of the workers in the handicrafts, who formed the Canadian Society of Applied Art at its foundation in 1903, are still active in their various lines, although the society is now disbanded, and many new ones have come into the field. Numerous small exhibitions are held by "Free Lance Workers," and, with the work of the Women's Art Association, indicate a continuous activity in the handicrafts.

The development of art education in connection with industry has been a steady growth, and in recent years has shown especial advancement. Technical education has become an important side of the educational system in all parts of Canada, and the encouragement of technical and art education by the Federal Government, which is the only form of contribution made by the Federal Government to education, is doing much to stimulate this type of training throughout Canada. The teaching of art and of handicrafts in technical schools varies, the differences being due mostly to the importance of the school and its location; but the acknowledged object of such art teaching is its direct relation to industry, and it is intended more for the training of workers in the trades than for the training of designers and craftsmen as artists.

The development of the more direct form of art training has been of a struggling nature, and from the historical standpoint presents many aspects of hardship and sacrifice. The Ontario School of Art, one of the earliest schools, was founded in 1876, and after many changes of administration and name, it was transformed into the present Ontario College of Art. There has always been a division between design and industrial art in its teaching. The growth of the work of the college has been very rapid. Over a year ago an instructor in crafts was appointed, and a special house was added to the college to accommodate this department. In the four years' course for the diploma, students of all departments are required to take a portion of their work in design and crafts, and by this means every student gets at least a general knowledge of design and its application to the crafts and to industry. A very large number of the students at the present time are fitting themselves to enter what is called "Commercial Art" occupations of some sort, and the first-year work of the college is planned to give the necessary foundation for any of the departments of painting, sculpture, design, and crafts.

Though the Ontario College of Art is, perhaps, the largest and most systematically developed institution for art education in Canada, there are a number of schools doing work of a similar character, others where one department of instruction is provided for, and some new schools are being established or projected. The schools of Halifax, Montreal, and Winnipeg are of a general character as regards instruction, but varying in the stress laid on the different departments of study. The University of Toronto and McGill University in Montreal have well-developed departments in architecture. Two new schools have recently been established in Montreal and Quebec, and another is being projected for Vancouver, which it is expected will be similar to that of the Ontario College of Art.

In a comprehensive survey of art teaching affecting all handicrafts, what is being done in the public and high schools cannot be overlooked. In Ontario the teachers are being given special free training by the Department of Education at the Ontario College of Art and, during the past twelve years, over 2,000 have been authorized, following the training given, to teach art subjects. There is lively interest evident in the teaching, and good results are shown. While there is not the same systematic training of teachers in the other provinces, there is some training being done, and the influence of the work carried on in Ontario is felt and is being emulated.

The Crafts of India.

By H. V. Lanchester.

GRADUALLY, during the past century, the introduction of European ideas and methods has been undermining the indigenous crafts of India, and one may almost fear that in another two or three generations these will have entirely disappeared. Many of the Indians themselves have ceased to take an interest in them, and the average European is frankly contemptuous, having been born and bred under the industrial regime and looking on production purely from a financial standpoint. If modes of workmanship, that many are content to describe as out of date, are to excite our interest, we must first seek a philosophic basis for our point of view.

The basis is this, that the only work worth doing is that which develops initiative and capacity in the worker, making him feel that his craft is a vital part of his life. Work that cramps and narrows such an outlook is to be discouraged even though it may conduce to an increase in material production. Now, the Eastern mind is only too prone to formularize and stereotype even when occupied in the free exercise of an art, and when brought into the clutches of Western industrialism the effect on his life is wholly disastrous.

One may well maintain that the present methods of intensive production are often too costly in the drain they make on individuality and happiness, and this is most markedly the case in Eastern countries, such as India and Japan.

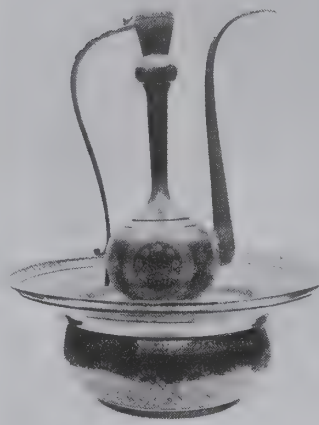
Let us compare the life of the Indian hand weaver with that of the mill hand there. The former carries on his craft in a room in his own house, selecting the colours and combining them in patterns according to his own taste. His life is a simple one, but his work is carried on in the family circle, and he has the delight of initiating his children into the craft he practises, employing them while still quite young in the minor and preparatory processes.

The weavers' street is quite a pleasant place, with its line of trees down the centre along which the yarn is twisted and stretched, and where children play and neighbours meet.

The work produced is good of its kind, though the finer and more costly textiles have ceased to find a market. The weaver, though poor, is not depressed, his work interests him, and while carried on for long hours, the monotony is relieved by the fact that his home is around him. An instance of the gain in this respect may be given. Passing, during the hot season, a cheerful little camp in a mango grove some two miles out of the city, I inquired as to the people there, and found that they consisted of a few weaver families who were out of work owing to a shortage of yarns, and had taken advantage of the fact to picnic, as it were, in the country and enjoy the change and relaxation. For Indians this showed an unwonted degree of enterprise.

The Indian recruited for the mills is not usually of the weaver caste, but a "coolie" labourer or peasant; he is tempted by a wage much higher than his previous earnings, but fails to realize till too late the difference between the conditions of life in a country village and a busy city. He works long hours, as he did before, but instead of being in the open air he is in a crowded mill. Instead of his village hut he lives in one room in a crowded "chawl" or tenement. The lack of interest in his work encourages him to drink and gamble, in a few years he is degraded and feeble. The death rate from tuberculosis among mill hands in India is appalling.

Let us pass on to a more cheerful aspect of our subject. Fortunately there are still crafts that are not so easily industrialized



A ROSE WATER EWER AND BASIN OF MORADABAD TYPE.

Showing Persian Influence.

as that of weaving. Strolling round the outskirts of the city one comes on a tiny village, or rather a group of tidily-built mud huts ranged round a small open space, the home of a family of potters, whom we may have the luck to find at work at their vocation. On the one side there will be a heap of newly-tempered clay from which supplies are drawn, near this is the heavy stone wheel which when once fairly set spinning will maintain its velocity long enough to complete the bowl or pot. Ranged on the other side will be found the newly-formed vessels set out to dry in the sun. These may vary from the globular *chattie* or *ghara*, a water vessel of any size up to that of a large pumpkin, down to the little saucer employed to hold *ghee* or *pan*, or used as a *charag*, the tiny oil lamp. Very large pots for cattle troughs or grain jars are moulded by hand without the use of the wheel. *Sarais*, or water coolers, are also made in great quantities, and all these products when sufficiently dried are baked in a primitive clay kiln.

The Indian potter was formerly well-skilled in coloured glazes, white, blue, and green being favourites, though most colours were obtainable; but these have to a large degree lost favour owing to the introduction of Western crockery, and the failing demand for decorative tiles in building work. Black pottery is still made in considerable quantities, and is usually decorated with patterns in lines or dots of silver.

Somewhat akin to the potter in the general organization of his work is the brass founder, whose moulds are made of somewhat similar clay, and whose products are frequently almost identical in design to the earthen pots. Around his hut you will see a large stock of the clay cores and cases, the latter arranged to separate round the waist of the pot or jar when it is cast. The pot is cast inverted, the core being adjusted on the lower half of the case and the upper half placed over it with the aperture in the top, through which the molten brass is poured out of the crucible brought from the furnace. The latter is blown up by a skin bellows skilfully manipulated. When the vessel is taken from the mould the roughnesses at the seam and at the bottom are filed off, and it is put in a lathe to be turned down to true surface and then highly polished. These heavy cast pots (*lota*) are practically indestructible, and only suffer an infinitesimal diminution by the polishing they are given when in use. They have no base as they are generally carried on a cloth wound in a ring round the woman's head, a smaller pot and yet another being often set into the mouth of the one below it, making a very picturesque tapering headgear.

Other metal workers form vessels from sheet iron or copper, hammering these into bowls, and if a *chattie* is aimed at, brazing a bowl and a bowl-shaped ring together and thus forming the globular jar of the familiar *chattie* form. The Indian is expert in beating and embossing metal with the hammer and punch, and the designs he evolves are most intricate and elaborate, frequently too much so to the Western eye, but he has a noble decorative tradition and often achieves a treatment of marked merit.

As jeweller the metal worker is equal to almost any task, and while the East has been outdistanced by the West in the art of cutting and setting precious stones, in the design of jewellery the West has learnt much from the East, and during three centuries India undoubtedly influenced Western ideas in this branch of art. Much more might be said on this subject, but we must pass on to other crafts.

Engraving and chasing in metal has long been a highly-developed art. In the typical Benares ware a sunk ground is

chased out and filled with a mastic composition, the favourite colours being black and red. At Moradabad a variant of this is devised by covering the brass with a thin surface of silver or white metal and finishing by removing portions of this so that the pattern shows in white and yellow metal on the black background.

The well-known art of damascening was also carried on in India, but little is done nowadays owing to the lack of demand for articles of a costly nature. The crafts have all suffered from this, and the better class of work has now almost disappeared, the more opulent Indian spending much of his wealth on European goods, and the European being too rarely sufficiently interested in Indian art to make a point of securing the best examples of craftsmanship when he can obtain something that gives him a similar impression at a much lower price.

Lacquer work of various grades still employs a large number of craftsmen throughout the Indian provinces. The basis is usually wood, or *papier-mâché*, but the type of design has marked variations in different parts of the country. The English market has been flooded with mediocre specimens of the Kashmiri product with its intricate floral designs covering the whole surface, but the best is notably fine in colour arrangements and sometimes in the forms employed. In Southern India the forms are more considered and the lacquering is usually plain with a small amount of metal or colour decoration.

Burmese lacquered articles are usually of simple form, being on a basis of fine basket work made from split bamboo or, in the highest



A PIECE OF INDIAN JEWELLERY.

This piece contains 78 diamonds, 93 rubies, and 9 emeralds.

class of ware, from very fine bamboo strips interlaced with horse-hair. The finished bowls and vessels are thus quite thin and slightly flexible. Red is the favourite colour, covered with a small pattern in pale green, but black and other decorations are sometimes employed.

While little lacquered furniture is made in India, mainly for the reason that the Indians have but scant use for what we understand as furniture, namely, tables, chairs, and cupboards, the bedstead frames of the better class are usually lacquered, the legs receiving their numerous coats while on the lathe. The treatment indicates the traditions of the materials regarded as appropriate, ivory colour and black (for ebony) predominating. While the most important thrones, beds, howdahs, etc., were always covered with embossed silver plates, ebony and ivory were considered quite respectable materials for these purposes.

Wood carving is, of course, one of the principal Indian crafts, and the high skill of the wood carver is well known. Unfortunately, the employment of wood carving in building work has, in many districts, been abandoned, and such carvers as remain are now engaged on furniture, the designs for which are dictated by others, and are more or less exotic. Probably the best patterns are those commissioned by the Portuguese in the sixteenth and seventeenth centuries, but these are overloaded with ornament, and compare unfavourably with the carved work on typically Indian structures.

The best wood carving is now to be found in the extreme



HAND CARVED FIGURE AND FILIGREE WORK
IN SILVER.

From Madras.



CENTRE PIECE IN GOLD, SILVER, BRASS
AND STEEL.

From Madras.

south and in Burma, where the work displays freedom and vigour in the rendering of characteristic forms. This art has, in Kashmir, suffered from the demands of the European trade.

Another important craft still carried on in India on traditional lines, is that of cotton printing, in conjunction with which it is convenient to group cotton painting and dyeing. A vital point in these arts is the selection and fixing of the colours so that they shall not fade, and in the best work the colours are reliable in this respect, though not absolutely proof against repeated washings. This must always have been recognized, for in Kantilyas "Artha-Sastra," written some 2,000 years ago, rules are laid down for the admissible loss of colour due to successive washings.

The designs for printing are composed from a number of blocks carved to represent flowers, sprays, animals, figures, etc., which are employed in compositions arranged according to the imagination of the printer so that a great variety of designs can be produced. Each *purdah* (curtain) or cover is a complete design, usually having a central panel to the largest practicable scale with a series of borders around it which often embrace an additional panel at the bottom to give an extra length without sacrificing proportion.

In cotton painting, executed by hand with a kind of brush pen, naturally more freedom is available in the designs, and these are remarkable for the manner in which, with only a few guiding points, a complicated design is painted direct on the material as accurately as the design demands. The subjects vary from figure groups to purely conventional decorative schemes.

Cottons also receive patterns by dyeing them after the design has been drawn in liquid wax, which protects the material from

the dye, and which is afterwards melted out; the pattern is usually white or a light colour on the more strongly dyed background, but it is practicable by successive paintings in the wax to introduce several colours.

Indian embroidery also has a distinguished career behind it, but this also, alas, is now deteriorating owing to the same influences that have affected so many of the other arts. The *chiken* work of the United Provinces, a delicate white embroidery on fine white cotton cloth, has long been popular with Europeans as it can be freely employed in western costumes, but even this seems to be endangered by the demand for cheapness in preference to high quality. Again, the trade in sewing machines has induced the vendors of these to distribute samples of sewing machine embroidery which are in the worst possible taste and cannot fail to vitiate the judgment of those who receive them.

No article on Indian craftsmanship would be complete without a reference to the

models and toys that are produced in many parts of India. The small-scale figures of every representative character in Indian life form, perhaps, the most important feature of this class of work. The fakir, the soldier, the student, the coolie, and dozens of other types are all represented, and sometimes these are set up in sets to represent a feast, a school, a party of jugglers, and other amusing groups. Those made in the south are highly-coloured, aiming at a decorative effect, while the Lucknow school adopted a naturalistic standard which would in this respect secure the admiration of the sculptor. Here the modelling in clay is carried so far that in a little figure some 7 in. high the face is given an expression appropriate to the character of the type rendered. The southern artist is content with something more



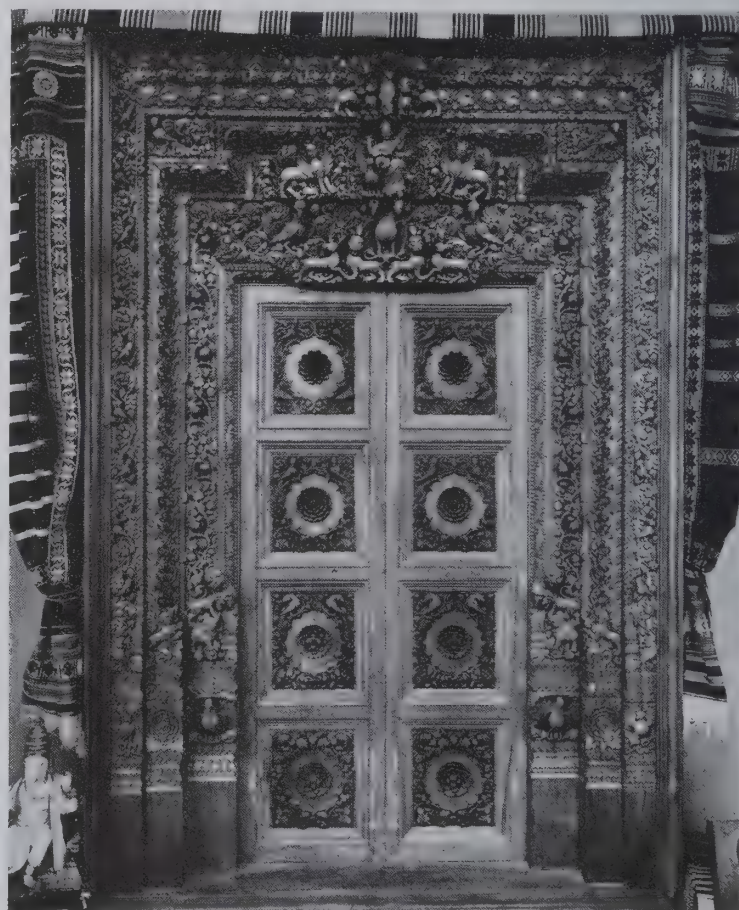
A PAINTED TOY ELEPHANT.

From Bengal.



A CARVED CHAIR SHOWING EUROPEAN INFLUENCE.

From Madras.



A DOORWAY IN CARVED WOOD.

From Madras.



A COTTON PRINT FROM MADRAS.

A WALL DECORATION IN THE PUNJAB COURT,
WEMBLEY.

All the works illustrated in these pages can be seen at Wembley. The Decoration in the Punjab Court represents mosaic tile work of the 17th Century from Lahore, and was done by students from the Mayo School of Arts, Lahore.

conventional, and works in a kind of *gesso*, finishing with paint. In addition to these typical figures, models of animals, implements, wagons, etc., are also carved or fabricated, while in Burma numbers of ingenious toys of this kind are constructed of paper and light *papier-mâché*.

Crafts limited to certain localities are too numerous for full description, and only a brief reference can be made here to a few typical instances. Thus, on the Malabar coast great use is made of the products of the coco-nut palm, the fronds being woven into mats, cart-covers, etc., and the fibre used for ropes, doormats, and other purposes. The palmyra palm is used for basketwork, and

the leaf stems for brushes and brooms. Grass mats are also made in the south, though not of equal quality to the very fine grass weaving of Ceylon, where satchels, hats, and other articles of a high quality are produced. Kurnool specializes in painted leather work, and both the Karen and Shan districts in Burma have distinctive local industries, while elsewhere, even when the general technique is on normal lines, the character of the designs has a local flavour. It will be realized that in a country of the extent of India, occupied by peoples of varied racial origin, there cannot be a uniform type of design, but rather a number of varied artistic conventions with an underlying unity in their significance.



Burma.

By J. M. Symms.



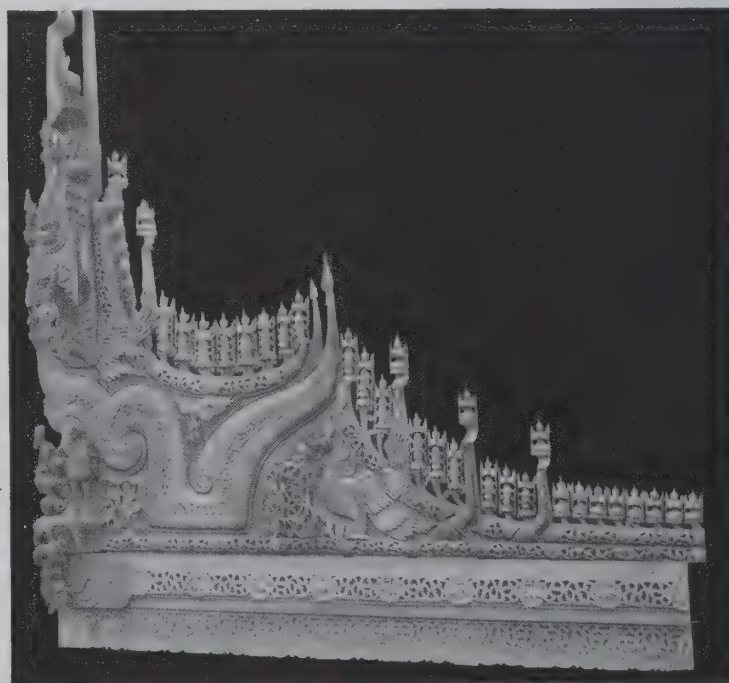
AN ENTRANCE TO THE BURMA PAVILION AT WEMBLEY,
SHOWING EXQUISITE BURMESE CARVING.

THE art of this country, like its drama, is intimately connected with the religion of its people; the dragons, heraldic lions, birds, are all creatures of religious legend; the scenes depicted on frescoes of teak or on bowls of silver are almost invariably representative of the religious romances of the past. It is this dependence on the past which may explain why the craftsman never works from a model and why attempts to detach him from the hereditary path always end in failure. This independence of the Burmese craftsman in the matter of models has undoubtedly resulted in a directness of scheme and boldness in conception which are to-day the chief charms of Burmese art. Here is an example of the persistence of this inherited tradition: recently an Italian tortoise-shell comb was given to one of the ivory master craftsmen in Rangoon with instructions to imitate the shape, which was that of a wave; but he was told to follow his own bent regarding the design; the result was that after a month he returned with a comb that reproduced perfectly the undulations of the Neapolitan model, but it was decorated in the typical Burmese manner with a lace-work of foliage through which two elephants could be seen. This trait of the Burman is especially noticeable in his woodwork. Teak is hard and does not lend itself readily to elaboration, yet he never tires of elaborating it. The native wood modelling is perhaps less remarkable than the carving, but it may safely be asserted that no artist in the world, except possibly the Siamese, can compare with the Burman in this art. Lack of marble may account for the lack of sculpture in the accepted sense of the word, but the alabaster found near Sagaing is largely used in the making of Buddhas. These statues, commonly found in the vicinity of monasteries and pagodas are, like the pagodas themselves, made of brick and stucco, but frequently reveal lines of considerable beauty.

Moulmein was once the centre for ivory working, but workers there, as in the case of other crafts, now tend to settle in or near Rangoon. Burma ivory is recognized as being the best for carving, and on this account it is exported to India in large quantities; as a result of this our craftsmen frequently find it difficult to keep up the supply of raw material. Fretwork tusks carved to the delicacy of Flemish lace, boxes on the lids of which elephants may be seen in heavy relief dragging logs through a dense jungle, pendants on which dancing girls seem to be pirouetting in mid-air, are but a few of the gems which are made to order by the craftsmen of Burma.

Large quantities of mother-of-pearl are brought from Mergui by the pearl-fishers, and are shipped to Europe, where they go into button factories. There are, however, a few shell-carvers in the town, and an attempt is being made to encourage them to turn out work of a higher standard than they have lately done.

Lacquer work, both in colours and in gold, is an important industry in and near Pagan, in central Burma, and in parts of the Shan States. The foundation on which the lacquer varnish (thitsi) is rubbed is a soft white wood, bamboo, or horsehair, or a combination of these. The method of work differs from that of the Japanese. The Burman applies a thin coating of the varnish to the article, which is then placed in the sun and then underground in a cellar for four or five days. If it is a basket that is being lacquered, this, containing its mould, is placed on a rough lathe, and another coat of thitsi is forced into the fabric; while being turned, coatings of sand, more thitsi, powdered cow-dung, more thitsi, and paddy-husk are applied to the article until it is ready for the artist, who draws the design with a long-pointed steel style. A paste is then made of thitsi, powdered vermilion and a vegetable oil, mixed; and this is thoroughly rubbed into the design at least three times, with the usual intervals of sun and cellar. When the design is fixed, the surface is polished with paddy-husk and water. The other colours used are yellow (sulphur) and green (sulphur and indigo). The details of the green and yellow designs are made by scratching the surface with the steel style and rubbing in the required powder. The original shining black thitsi remains as the background, which is often almost entirely hidden by the reds and greens and yellows. The above will show that the work must necessarily be slow, and in the case of anything large or elaborate it will often take a year to make. The gilt lacquer-ware goes through the same preliminary operations. When the article is sufficiently smooth a coat of thitsi mixed with vermilion is applied. When the thitsi has hardened the artist paints the design, using powdered sulphide of arsenic mixed with gum arabic; this outline must be finished before the varnish is dry; gold leaf is then applied and adheres all over, but on washing with water, and rubbing, the



A DETAIL OF BURMESE WOOD-CARVING.

From the Burmese Pavilion at Wembley.



BURMESE EMBROIDERY FLUNG OVER
A CHEST.



THE SAME CARVED AND GOLD LACQUERED
WOODEN CHEST.

gilding comes away wherever the article has been painted with the arsenical paint; and here the artist's designs are again exposed, leaving the rest to form a gold background. The moulded lacquer work of Mandalay and the Shan States, is very fine; this work may be seen in the ornamentation of the Buddhas, sadeiks, coffin-stands, and thrones; it is a form of the Burmese art which, in the opinion of many, is most likely to attract the West. It should be explained that the thitsi is thickened with husk or burnt dung until it assimilates putty, which is moulded to the required shape with the hands or a small knife. Stone moulds were also used, and some of these have recently been found in Mandalay. When the moulding is complete each small piece is transferred to the surface of the article to be decorated, which has previously been painted with thitsi to make it adhere. It is then varnished with thitsi and put in a cellar to dry; finally it is covered with gold leaf. In many cases the designs are richly ornamented with gems, mica, and coloured glass, embedded in the soft thitsi putty.

Another characteristic Burmese method of decoration is the use of mosaics of coloured glass on a sort of looking-glass, examples of which are to be seen on the pillars of the beautiful building at Wembley, and around the alabaster Buddha which stands in the little temple there.

After wood carving and lacquer work, perhaps the most characteristic of the arts of Burma is the silver work; the form it usually assumes is what is known in England as a rose-bowl. On such bowls appear scenes from the zats (religious dramas), the twelve signs of the Zodiac, animals, agricultural scenes, and that scroll tracery which is typical of all Burmese art. The method of working is as follows: The solid silver is melted in a crucible and poured into an iron pan, where the silver solidifies into a circular mass with a thin circumference and thick centre. This round piece is hammered until the required size of the bowl's mouth has been attained, the silver being heated at intervals to render it soft; then the body of the bowl is worked out and smoothened by hammering. It is then heated, cooled, and dipped into alum water. Two parts of petroleum, two parts of brick-powder, and four parts of resin are then melted and the molten mass is poured into the bowl, a stick being placed in the middle, which can be used as a handle. When the molten mass has cooled and hardened, a line is drawn on the edge of the bowl by means of a compass and style, then figures and flowers are drawn with a pencil on the outside of the bowl, and the pencil marks are deepened by means of the style. The bowl is then heated again to liquefy

the resin, and this is poured out. The bowl is now hammered from the inside, when the figures appear roughly on the outside; the bowl is again heated, cooled, and dipped into alum water. Then the resin is again poured into the bowl, when the figures are more carefully worked out by the artist, who uses different types of sharp instruments. When this work is completed the bowl is once more heated, dipped into alum water, and polished with a copper brush, the figures being smoothened by means of an iron rod. The bowl may then be polished with charcoal-powder to make the figures appear more prominent and to effect a lasting colour. Silver modelling is done in the same way as the making of bronze models, and the method will be described later.

Although it belongs rather to Chinese than to Burmese art, mention should be made here of the silverware obtained in the Shan States on the eastern frontier of Burma. From Yawnghwe in the Southern States come delicate filigree silver chains, which widen in front into a network of flowers and peacocks, or whatever may appeal to the artist's fancy. From North Hsenwi come silver chatelaines, necklaces, girdles, and hair ornaments, which are made up to the standard of the best Chinese work. The abundance of silver in the unadministered Wa area will explain the extraordinary cheapness of this work.

Niello work is carried out in Rangoon and the Shan States, but the chief centre is Pyawbwè, in Upper Burma, where it is a favourite method of decorating handles of *dahs* or long-sheathed knives carried by Burmans and most of the hill people. A compound of two tolas of silver, $1\frac{1}{2}$ tolas of copper, and $1\frac{3}{4}$ tolas of lead, is melted in a crucible, a considerable amount of sulphur being thrown into the molten mass. When dry the compound is made into powder; figures and flowers are drawn in pencil on a thin silver plate of about one-sixteenth of an inch in thickness; the artist then hammers down the silver a little, avoiding those parts covered with the pencil drawings, also using a sharp instrument to make his indentations. After this has been done, the powder mixed with borax is smeared over the hammered parts, and the plate is then heated, when all the powder settles on to the hammered portions. Finally, the plate is smoothened with sand-paper and rubbed with powdered charcoal.

Pegu is the chief centre of the bronze workers. The art is comparatively modern, and was started to enable silver workers to work when silver was not so easily obtainable; the method of modelling is exactly the same as that employed for making silver statuettes. Two parts of wax and one part of resin are mixed



SHAN SILVER WORK.

As they are of some interest, the prices of the silver work illustrated above have been included with the description of each object. The photograph shows:—

	£	s.	d.		£	s.	d.
1. Rose bowl	3	0	0	5. Semi-circular box	2	0	0
2. Betel box	9	9	0	6. Needle-case on a chain	2	0	0
3. Flat box	3	0	0	7. Necklace (floral and peacock design)	3	0	0
4. Necklace and pendant	3	0	0	8. Oval box	2	0	0

together and a model is made of this mixture. The statuette is then covered with powdered gunny rags and soft earth; it is again covered with pasty mud and heated; the wax then melts and is poured out from the hole. While the mud is still red-hot the molten silver is poured into the hole; when it cools down, the mud is removed, leaving behind the statuette in rough form. All finishing work is then done by means of sharp instruments of various design.

In the making of these statuettes, as in the other crafts, the artist uses no model, and the objects modelled best are those which the artist may be said to know by heart; conventional Burmese figures: Buddhas, princes, princesses, ogres, demons, animals, such as elephant and buffalo. The best bronze work is undoubtedly that which represents ornately clad figures. Occasionally one comes across a well-modelled nude. Some of the models of elephants and buffaloes are convincing, but the general standard of work is not so high as in the wooden model. Many of the hill tribes afford in their dress or the bag that is slung across a shoulder interesting examples of embroidery. The herring-bone stitch is common, but there are others which have puzzled Western embroiderers; with such embroidery, silver and seeds are most effectively combined. The Burmans, however, do not wear embroidered coats or skirts, but there is one form of embroidery which is popular and may be seen in monasteries and the houses of the rich; this is the tapestry or *kalaga* which is used as a funeral pall, and is hung upon the walls. It is most ornate, a thing of gold and silver threads with embossed figures of men and animals, and with jewels or coloured glass inset. The figures are cut out of coloured cloth by artists, who sell them to the embroiderers. The cutting out of the figures is an art in itself. The *kalaga* is so ornate that one is apt to overlook the details which these figures supply, details of palace scenes, or war, or the chase.

An industry rather than an art, silk weaving plays an immensely important part in the life of Burma. In a country where on a festival every inhabitant, male and female, dons silk, weaving must necessarily be an important industry. But, Burma being a Buddhist country, and silk weaving involving the taking of life, practically all the raw silk is obtained from China, a fact which militates against the reduction of price. The price has always been high. The lack of raw silk in the province, and the narrowness of the loom, are undoubtedly features which have up to date prevented Burmese silk from competing in Western markets. Attempts are now being made to encourage the rearing of silkworms in the Shan States and other parts; and the Saunders Weaving Institute at Amarapura, near Mandalay, is turning out young women trained to use wider and more up-to-date looms. Burmese silk is probably more durable than any other silk on the market to-day, and for linings and upholstery it cannot be surpassed. The chief centres of silk weaving are Amarapura, Shwedaung (near Prome), Tavoy, and Mergui, while Arakan makes a silk almost as thick as tweed. In the Southern Shan States a good quality of silk is woven in Yawngghwe. Designs are classed as follows: the Bala, with over thirty patterns; the Acheik, with thirty; and the Gaik and the Sat, with one. There is no doubt that the extraordinary durability makes the wholesale trade in the West chary about putting Burmese silk on the market, and the ephemeral silks of Japan are better suited to the vagaries of Fashion; but any purchaser who wants a quality that will last a lifetime will be well advised to ask for Burmese silk.

Pottery is for the most part a dry-weather occupation. There is the black pottery made at Letthit, near Amarapura, and that of the Shan States, at Lawksawk and Samka (here an openwork design is popular), and in Legu jars of a shape that recalls the story of Ali Baba and the Forty Thieves are made. Twante, near



PAPIER MÂCHÉ TOYS AND MARIONETTES.



BURMESE TOY FIGURES ON NATIVE SILK TEXTILES.

Rangoon, produces red-glazed pottery, and the flower jars of Pynnmana may be noted. The water goblets of Tavoy are frequently seen on a railway journey, for these are almost as useful as thermos flasks for keeping water cold on the hottest day.

Burma has brought her theatre to Wembley, with native actors and plays. As in mediæval Europe, so in Burma to-day, religion and drama are closely connected, and it is at religious festivals that the plays may always be seen. A bamboo stage, the tree trunk, which from the dawn of the drama has always possessed a dramatic significance, and rows of mats along the roadway, these are all that are necessary for the production of a village play. In the towns Western influence is apparent, and here scenery and even limelight are frequently seen. There are four types of pwès, or performances; the zat pwè, or historical drama interspersed by songs, an eight-hour performance. The yein pwè is a posturing dance with songs. The ohsee pwè, or drum dance with songs, is probably the most attractive of all; here the performers carry long drums and frequently reveal an abandon which brings the house down. The yokethe pwè, or marionette show, is very entertaining. The orchestra usually consists of clarion (hne), flute (palwe)—the latter is the instrument which is frequently heard of an evening in any village when the young men go a-courting—gongs (kyiwaing), and drums (saing); the last named are very interesting instruments, consisting of eighteen cylindrical drums hung on a circular frame and tuned by applying a paste made of a mixture of boiled rice and wood ash to the centre of the top head. The player's attention is continually divided between playing his instrument and keeping it in perfect tune; the playing of a skilled

player on the saing is well worth watching, as the instrument is unique and the Burmans are the only people who can make and use it with any effect. The above are all melody instruments. They also use the bass drum (parma), two tehor drums, cymbals, both large and small (lagwin and thanhlwin), and bamboo clappers (waletkôk).

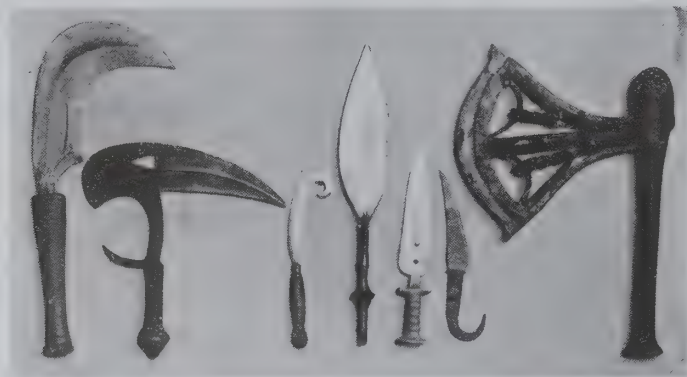
Rangoon itself is a new city, but more than a thousand years before its foundation the hill on which the Shwe Dagon Pagoda stands had been a sacred shrine. This pagoda is one of the wonders of the world, and is an object of intense veneration to many millions of Buddhists in China and Indo-China. What St. Peter's is to Catholic Christianity, what the Golden Temple is to the Sikh, what Mecca is to the Mahomedan, that the Shwe Dagon is to the Buddhist; and when we remember the number of Buddhists in the world to-day, the age of this shrine and the general belief that it contains the actual relics of Gautama, it is perhaps no exaggeration to say that this is one of the most sacred edifices in the world.

The Buddhists place the date of its erection at 585 B.C., but they say that the site was sacred long before that date. Pilgrims in ceaseless thousands visit the Shwe Dagon, the greatest of all Burmese works of art and craftsmanship, and have done so for centuries; and few leave it without applying gold-leaf, which is for sale in the many stalls that line the steps; much of this gold is washed away in the rains, but is carefully collected by the authorities, who thus find an endless source of revenue which is used for the upkeep and improvement of the pagoda. Gold plates are continually being added to the upper portions, and the vane above the "hti" is a mass of precious gems.



Africa: The Art of the African Negro.

By F. W. H. Migeod, F.R.G.S., F.R.A.I.



AFRICAN IMPLEMENTS.

Reading from left to right the photo shows:—1. A bill hook. 2. A bill hook. 3 and 4. Knives. 5. A knife with an ivory handle. 6. A copper knife. 7. A ceremonial axe.

FOR some 150,000 years at least, to judge by skeletal remains found, the black race has lived in Africa. Every kind of art is therefore to be found with the negro just as it is found with the white race and the yellow race and the brown race. The various stages of advancement can be traced in the black race just the same as in the other races of the world.

The black race has had its palæolithic age, we may assume, because palæoliths have been found in the Gold Coast, in the Congo, equally with Egypt, Somaliland, and South Africa, and also in the Sahara, a region that was not a desert in bygone ages. In Egypt, Somaliland, and South Africa the palæoliths were the product of fairer complexioned races than the negro, but we may give the black man credit for the others until there is proof to the contrary. The type of artefact produced corresponds with the Acheulean of Europe.

Then followed the neolithic age, about which there is less uncertainty as its remains are vastly more numerous. Axe heads are the principal objects found; and from these are derived, with but little variation, the iron axe heads of to-day.

In Europe there followed a copper age. This existed also in Egypt, though possibly of short duration; and it was, as in Europe, the forerunner of the iron age.

Iron seems to have succeeded immediately to stone among the negro tribes of Africa, for there is no trace at present of an intermediate copper age, and the probability is there was none. There is good evidence for surmise that the iron age of the world began in Africa, where surface ironstone is abundant; but whether the art of working iron originated with the negroes or was acquired by them from others, there is nothing at present to indicate.

They are no mean iron-workers. Their principal output is hoes for agriculture, axes for forestry, and swords and spear-heads for war. Utility is the aim of the smith, but ornamentation is not neglected; and the ceremonial axes of the Baluba of the upper Congo region, for instance, are splendid examples of both iron chiselled and iron twisted into fancy designs.

Gold and silver are worked into personal ornaments. Mohammedans may not wear gold. Hence in Mohammedanized parts of Africa it is not seen, but the wonderful filigree work of the Gold Coast goldsmith is, perhaps, the equal of anything ever produced in ancient Egypt. The beautiful gold ornaments worn by the Gold Coast chiefs, and also those—family property—worn by a Fanti girl on her ceremonial walk through the town prior to her betrothal are, for workmanship, almost unsurpassable.

In modern times copper and brass, especially the latter, have been imported. The latter is not only smelted and hammered into various shapes, usually rings for the neck, arm or leg, but is also cast by the "cire perdue" process, of which, as fine examples, the Benin castings are famous. Human beings and animals are the most common objects reproduced.

To these must be added ivory carving, which has reached a high stage, especially about the gulf of Benin.

Then we come to representations of the human figure in other materials. Small images are made all over Africa in wood for such ritual purpose as commemoration of the dead. Tribal features are often recognizable, even if crude. Representations in stone are rare, but a few nearly full-sized heads in soft stone have been found in the Mende country (Sierra Leone), of which the present-day inhabitants do not know the origin. Small steatite figures are also made in the southern part of the Belgian Congo. Figures of clay usually seated under a thatched roof, are found as memorials to the dead throughout tropical Africa among the pagan tribes, but not, of course, in Mohammedanized tribes.

The art of carving the human figure is probably the oldest of its class. Its prototype is commonly seen along a bush track near a village. It is a piece of wood about a foot high with a knob on the top, and may mark a grave. From that was evolved the complete human figure. It is only later that comes the high relief in clay on the walls of a house, for which a good clay is postulated. Later comes low relief; and, later still, mere wall-drawing. For drawing a plane surface is necessary. In east Africa especially, the houses of the natives have grass walls, and so one sees no drawing. Cross the line of the Great Lakes and every house wall is decorated with charcoal line-drawings, and rarer coloured drawings, usually conventional, both as to design and with some indifference as to the appropriateness of the colours applied, but they are never wanting in life and action. The untutored artist perceives the action rather than the form that carries the action. Children as artists have little to learn from their elders, and, indeed, are the most numerous draughtsmen. Inanimate objects appeal little to them, and are rarely seen depicted, except as necessary adjuncts in a set scene.

Decorations of this nature extend to calabashes used as household utensils, but pottery is decorated only with geometrical designs.

The women in Africa are the potters. In some of the more advanced tribes other objects besides household pottery are made, and one finds pipe bowls of most varied designs, including human

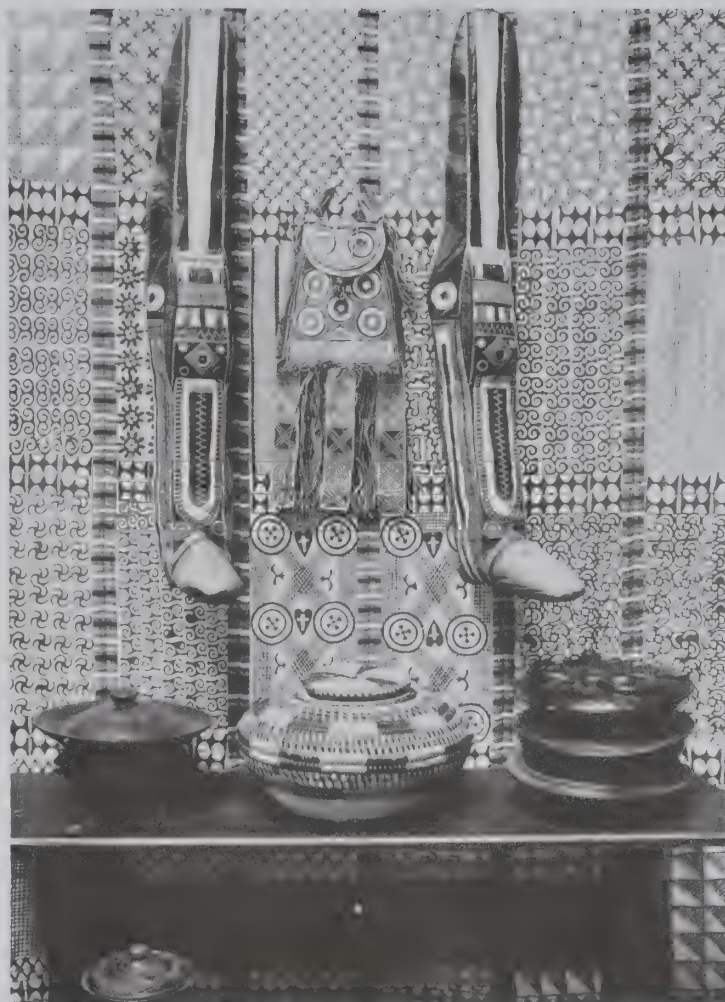
figures, as in Ashanti; and other things which are mere ornaments, as in Cameroons.

In some parts of Africa there is no clay. Earthenware vessels may be imported from neighbouring tribes. Where they are not, or side by side with them, are used calabashes, and failing them vessels are made of fibre so closely woven that they hold water. Some of the tribes of the Eastern Soudan make such vessels, as also do the Budduma, who dwell on the islands in Lake Chad.

Basket-work in simple and also in elaborate design is universal. So is mat-making. The last may be, and most commonly is, done by hand, strand by strand, but I have also seen them made on looms in Nigeria.

Quite a number of tribes are without a knowledge of weaving; even such an advanced one as the Baganda. The looms one sees throughout Western and Central Africa vary considerably in design, so much so that they cannot be variants of one original pattern. The one thing common is the narrowness of the woven product, usually only three or four inches wide. This is how cotton is woven, but cotton is not grown everywhere. Curiously enough the Congo tribes, which use fibre for wearing apparel, weave the pieces at least a foot wide, and up to two feet long, to be afterwards sewn together. Both in cotton and fibre weaving strands are dyed different colours and worked in, taking the forms of geometrical patterns.

Down to the present day many tribes are dressed scantily in skins, but between the merely softened skin that the uncivilized man wears round his loins to the beautiful leather work of the tribes bordering the desert, such as the Mandingo, Hausa, Fulbe, Bornuese, etc., there is a great gap. This gap is not bridged by intermediate grades of art, which indicates that this fine leather work is exotic. It was, indeed, introduced by the Arabs and Moors. There has come to my personal notice only one single attempt by a primitive savage to decorate his skin garment. That was on the western border of Uganda, and he had burnt or



NATIVE CLOTH, BOOTS AND BAG, WOODEN
BOWLS AND BASKET WORK.

From the Gold Coast.



GOLD COAST WOOD CARVINGS.

cut away part of the hair of his goat's skin in something like straight lines.

There is possibly no nation in the world that has not some idea of musical rhythm. The negro is by no means behind the others in this art. His hearing is acute, so much so that quarter tones can be discriminated. I should venture to say that it is impossible to find in all Africa a person with no sense of music whatever such as can be found in the industrialized states of Europe. His instruments are of great variety. The drum is the principal, and this is made in all shapes and all pitches from the deep toned war-drum to the small, sharp-sounding dance-drum, and they are beaten either by sticks or by the fingers, and also rubbed to give certain sounds. The limited capacity, or, rather, use of the drum in Europe gives no indication of what a drum can do in Africa. Words and names can be given forth, and are understood, provided they be in the language of the hearer. Other instruments are pipes of various kinds, general everywhere; guitars, mostly in the Soudan; violins in East Africa; instruments with notes that are tapped in the Soudan, metallophones, or small hand instruments with metal notes under tension which are sprung with the fingers, common through all the Congo region. The African takes readily to European music, and brass bands, especially in Western Africa, are common in all the coast towns. The players of the latter will never play anything but foreign music; adaptations of their own music they will not have: the merging of the two is, therefore, still far off.

Perhaps I should include, under art, tattooing of the body and hair-dressing. These are important all the more as they are dying out with the advance of Christianity and Mohammedanism, the two most potent influences working on the African at the present day. House-building and canoe-making are beyond the limits of this paper.



STEATITE IMAGES FROM LUSAMBO.



A WALL DRAWING IN THE BALUBA COUNTRY.

As to the future of negro art and its trend I hardly like to express an opinion. Certainly European influences are tending to modify it, and many things of the "curio" nature are made solely for sale to Europeans. Other things are ceasing to be made as imported goods take their place. This is especially the case when foreign influence becomes an attraction, as in cotton cloth and articles of clothing. The hand-made article must inevitably go down before mass production by machinery. In Gaboon, for instance, I found the tribes had ceased to make

agricultural implements and pottery. They used imported goods, and their clothing was entirely foreign. It depends much on whether the natives of a given region can sell enough of their forest products to enable them to buy foreign goods; and all this hangs on distance from the ports and cost of transport. It will take time materially to influence the far interior away from the railways and waterways, but the foreign influence is extending, and possibly one by one the native local manufactures will be swamped out of existence, and African art will in time become negligible.

Sierra Leone.

By W. Addison.

Representative of the Government of Sierra Leone, the British Empire Exhibition.

THE Government of the Colony teaches medicine, mechanics, and various handicrafts by means of schools, the medical, railway, and public works departments. The merchants teach their employees motor mechanics and boat building.

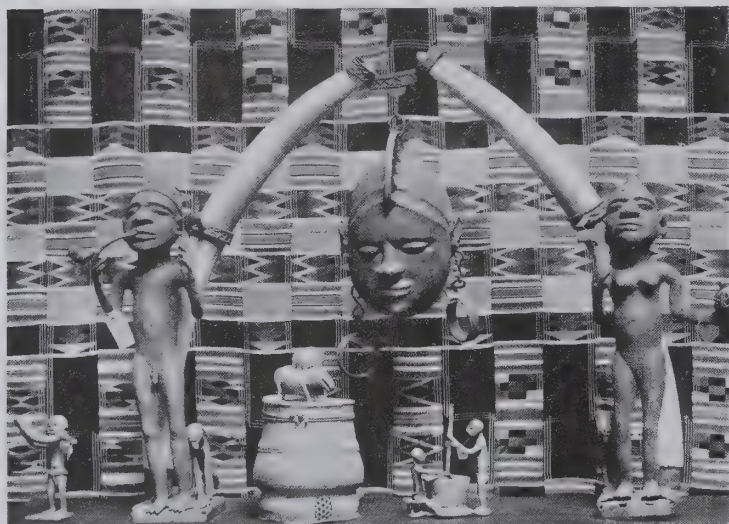
In every part of the country may be seen the woven products of the people. Cotton is grown, cleaned, spun, dyed, woven, and made up into clothes. The whole process is one of hand-manufacture. The women clean, spin, and dye the cotton; the men weave and make up the clothing.

In certain chiefdoms primitive furnaces may be seen in which

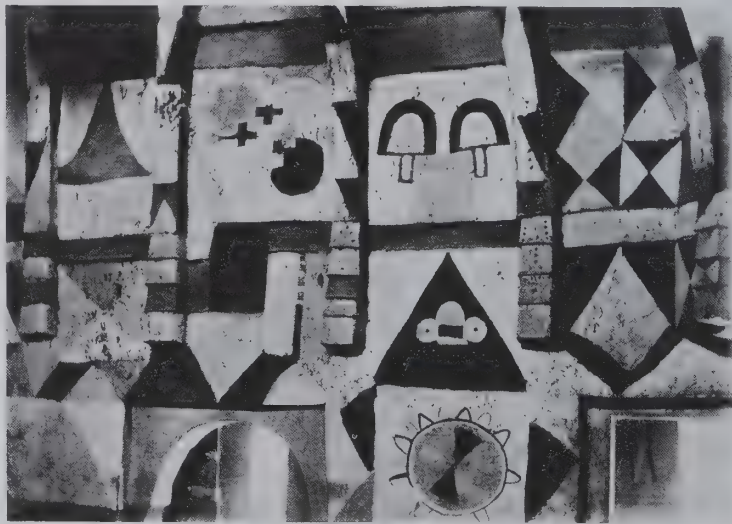
the blacksmith extracts metal from the iron ore found in the locality, for the manufacture of agricultural implements.

Pottery is another useful industry of the people. Pots of all shapes and sizes are made without a potter's wheel. The shaping of the vessels is done entirely by hand, the clay being moved round and round on a wet board or stone until it is shaped and ready for baking.

The palm-nut tree provides fibre for the fishing lines and nets of the fishing population, who manufacture their lines and nets by hand. The women make nets, which are generally circular or oval in shape, and the men manufacture them.



GOLD COAST NATIVE WORK.



A DECORATED WALL AT KANO.



A BUNDU DEVIL WITH SENIOR ATTENDANT.

The Bundu Society, Sierra Leone.



TWO BLACK MASKS OF THE BUNDU SOCIETY AND FOUR COLOURED USED BY CONJURORS.

The Bundu is a secret society for women only.

All over the country baskets are made from various fibres, barks, and leaves. The baskets take all shapes, sizes, patterns, and colours. Local vegetable dyes are largely used. Basket-making is carried on by both men and women.

Mats are a household necessity, and are made in considerable variety, almost entirely from different kinds of palm. This industry is confined chiefly to men.

Various kinds of furniture are manufactured from the piassava palm tree, and its raphia lends itself to the weaving and plaiting of hats and caps.

The men are the tailors and needleworkers of the community in the Protectorate; *the women do no sewing.*

The houses of the people in the Protectorate are all one story high, and are either rectangular or circular in shape. They are mostly built of mud reinforced with wattling. The roofs are thatched with grass, palm-leaf slates, or fronds of various palm trees. The men put up the woodwork and the thatch; men and women make the mud walls and the floor. A variety of architecture prevails in the colony, from the Law Courts of concrete and iron, down to the mud hut.

Much has been written, but it would appear very little is known, of the origin of the steatite figures. Nomori is the name by which the steatite figure is spoken of locally, particularly in the Mendi country, where it is treated with profound deference and respect. It is said that Sierra Leone is the only place in the world in which the Nomori is found. Some of the carvings are grotesque, others are of animals, and a number represent the heads of men. A few of the latter are almost life-size, with the face to the sky, rings in the ears and in the partitions between the nostrils, long, drooping moustache, and the hair of the head raised in nodules. Nothing is known of the race of men represented by the heads, nor is anything known of the negro sculptor. Supernatural powers are attributed to them.

A Nomori is placed in a rice field to bring good luck to the farmer and every now and then the Nomori receives a sound flogging to make it steal rice from the neighbouring farm and plant it in the farm of its master. A few "medicine men" possess Nomoris who will supply to the seeker of aid a young and beautiful wife, cause the death of his enemy, effect a complete cure of some serious illness, bring him much wealth, and a good harvest.

There are several secret societies, the most important being the Porro, for males, and the Bundu, for females. Females are not admitted to the Porro, and men are forbidden the Bundu. The meeting-place of both societies is generally in a group of trees surrounded by thick undergrowth.

Initiation into the Porro society takes place in youth. During the period that the lads are in the Porro bush they are taught the arts and crafts of their tribe, singing, dancing, farming, house building, etc. Circumcision also takes place with much ceremony. Modern surgical appliances and medical treatment find no place in the Porro bush. A sharp knife, a clean, swift cut, a herb applied, and the operation is finished, without a sound from the lad being operated upon. All members of the Porro society bear the Porro marks.

Where the traditions and customs of the country are not in conflict with the well-being and peaceful progress of the people, they are not interfered with in any way. As far as possible, the native laws and customs are adhered to in the administration of the country. Each chiefdom is governed by a paramount chief and councillors. There are several women paramount chiefs, who perform their duties in a dignified, capable, and satisfactory manner. In difficult matters the assistance of the Government is sought. All well-ordered chiefdoms manage their own affairs, and have little cause to be envious of the inhabitants of other countries.

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Domestic Architecture in Australia. Edited by SYDNEY URE SMITH and BERTRAM STEVENS in collaboration with W. HARDY WILSON. Sydney: Angus & Robertson, Ltd. 4to, pp. 34 plates 47.

The Exhibition of Australian Art in London, 1923. A Record of the Exhibition held at the Royal Academy and organized by the Society of Artists, Sydney. Sydney: Art in Australia, Ltd. 4to, pp. 13+ coloured plates+plates in black and white 162.

Art in Australia. A quarterly magazine. Edited by SYDNEY URE SMITH & LEON GELLERT. Sydney: Art in Australia, Ltd. Sm. 4to. Illustrations in colour and black and white. (In London: The British Australasian Book Department, 55 High Holborn, W.C.1.)

The rise of Australian art has been phenomenal. Within a few years a distinct and admirable school of Commonwealth painting has become a recognized feature of the world's art. It seems to have grown more vigorously in Sydney than elsewhere, and that beautifully placed city apparently lays claim to the larger number of the foremost painters. In Melbourne there is the wonderful Fulton bequest, which will enable Australians to stay at home to study some of the world's masterpieces of the great ages, and further factors are the presence in Europe of distinguished Australian painters who have not recently been in the Commonwealth, or having been have recently returned, and the distinction the school possesses in the well-known sculptors, Sir Bertram Mackennal, Harold Parker and C. Web Gilbert.

The real distinction, however, of the whole body of Australian artists lies in their treatment of colour and character. They love both, and their country gives them both. They excel in landscape and portraiture. So far pure form has attracted them less, and their production of it has been on a more modest scale, although in some directions promulgated with something less than mere modesty. Nevertheless, both in sculpture and architecture, there have been notable things done, and in drawing the stark masterliness of George Lambert is nowhere to be surpassed in contemporary art.

Last summer at the Victoria and Albert Museum a rare feast of pure architectural interest was provided by Hardy Wilson's drawings of old Colonial houses in New South Wales and Tasmania. To this accomplished architect the frontispiece of the volume on Domestic Architecture is due, and to him also a lament over the bad buildings that are so common in the Commonwealth. To judge, however, by the plates in the book a new era has dawned there as it has here, for there are several examples by Australian architects of very charming houses of the recent past and of to-day.

The book contains some interesting observations on architecture, expressed in the incisive manner common to all the publications enumerated above. The manner is more than incisive, it is indeed crude at times; it is compact of culture newly acquired and eagerly absorbed; it is honest, eager, and nearly always touched to life with humour. All the items emanate from one source—Art in Australia—and it says much for the Commonwealth's vivid interest in art that it can support a quarterly publication of this excellent character and bring it out in such a satisfactory form. A little improvement in the colour printing and a little further detachment of sentiment may be desirable; but the publications as they are take a high place among the half-popular, half-artistic productions of the world.

As a record of the exhibition of pictures, drawings, and prints of last year the volume of reproductions is admirable. There are two hundred of them, and they reveal to those who had the misfortune to have left the exhibition unvisited what this Australian art is and is likely to become. But not wholly. There must be other artists in the Commonwealth, and there are those in Europe, who are not represented. If to this fine record as it stands could be added one which should treat absentees with like favour, it would be a revelation indeed. In landscape the representative character is best seen: Arthur Streeton heads the procession, and is followed by Elliott Gruner and Hans Heysen, three splendid painters of the Australian scene and its sunlight. In portraiture George Lambert proves himself not only a great

Australian, but a great world-artist. There is John Longstaff, whose work is sound, rich, and satisfying. If to these are added George Coates and James Quinn, Australian portraiture has but little to fear. In the making of drawings and prints there is great accomplishment. Norman Lindsay's fecund imagination needs pruning and purging; Percy Leason does good work. In etching Lionel Lindsay, Henry Fullwood, and H. van Raalte might have been better represented, but they hold their own. Among the women artists missing from the collection are Dora Meeson and Bess Norriss, and there is no mention of Fred Leist and Will Dyson.

KINETON PARKES.

Housing.

Housing. By HARRY BARNES. London: Ernest Benn, Ltd. Price 25s. net.

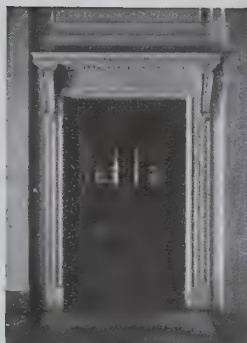
One of the characteristics of modern civilization is the complex inter-relation of its activities and, therefore, of its finance. It is not an uncommon occurrence nowadays in many large businesses and commercial undertakings for one department to be run at a loss to the ultimate benefit of the whole concern, and if this be so with private enterprise, it must apply to a much larger extent to municipal and Government undertakings; and yet the same men who display business acumen in their own affairs are the first to raise an outcry against the unbusinesslike methods of public enterprise. Yet the test of public enterprise is not whether an undertaking pays in terms of a limited balance-sheet, but whether or no it be to the ultimate good of the community. It is possible, for example, that it might be to the benefit of a country with State-owned railways to run its goods freights below cost price on account of the general stimulus which it gave to the nation's trade, thus enriching its coffers through other sources. Again and again town planning is stigmatized as extravagance, because it entails an expenditure of public money, yet its main purpose is to prevent, in the future, the occurrence of mistakes such as have occurred in the past, the results of which are now costing, both by private and public expenditure, millions of pounds. And so it is with housing. There are those who still throw up their hands in horror at the idea of a Government housing balance-sheet which shows an annual deficit of some ten million pounds. It was estimated in 1922, by Lieut.-Colonel Fremantle, consulting medical officer of health for the County of Herts, that the loss to this country through tuberculosis alone is £94,000,000. The primary cause of tuberculosis is overcrowding and bad air, in other words, bad housing. Experts have no doubt whatever that if the nation were properly housed, the incidence of tuberculosis would enormously decrease. Thus, on this count alone, it would probably pay the nation to expend some of that ninety-four millions in the provision of better houses.

Major Barnes rallies all the facts to show that housing must be undertaken as a public service, in the same way as education, to which he compares it. But to admit a principle is one thing, to apply it another. Since the war three Housing Acts have been placed on the Statute Book, of which only the first can be said to be sound in its method of applying an accepted principle, although faulty in its detail. If the community is to pay for houses it must not only ensure that the houses for which it pays are good houses, but also that they are properly disposed, both in relation to each other and to the surrounding district. In the first post-war Housing Act these conditions were fulfilled, the Act failed in its administration of the finance and through its lack of co-ordinated control over materials and labour. The remaining Acts, with their promiscuous subsidizing of miscellaneous houses, are examples of a misapplied principle.

Major Barnes knows the subject on which he writes better, perhaps, than any other man in England, for he is that unique combination—an architect of wide experience in this particular class of work, and a statesman. His style, moreover, is delightful, witty, and incisive, with here and there a rich touch of irony.

H. J. BIRNSTINGL.

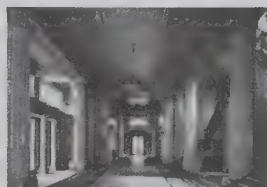
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London Street Architecture.

The jury appointed by the Royal Institute of British Architects to award a medal to the architect who has designed the best street frontage completed during the year 1923 within a radius of four miles from Charing Cross has just completed its task.

After careful examination of drawings and photographs of all the buildings which were nominated for the honour, the jury has given its award in favour of "The Shepherd's Bush Pavilion," designed by Mr. Frank Verity, F.R.I.B.A., of 7 Sackville Street, London, W.

The jury consisted of:—

The Earl of Crawford and Balcarres, Hon.F.R.I.B.A. (Chairman); Mr. J. Alfred Gotch, F.S.A., President of the Royal Institute of British Architects; Sir Edwin Lutyens, R.A., F.R.I.B.A.; Mr. E. Guy Dawber, F.S.A., F.R.I.B.A.; Mr. Walter Tapper, F.R.I.B.A.

Drawings by Inigo Jones.

His Grace the Duke of Devonshire has kindly lent to the Victoria and Albert Museum for exhibition during May and June the very valuable series of drawings by Inigo Jones from the library at Chatsworth, comprising designs for scenery and costume for use in the masques performed at the Court of James I. and Charles I.

A Catalogue Raisonné of these drawings, with fifty reproductions, is being published this year by the Oxford University Press as the twelfth annual volume of the Walpole Society.

Bethnal Green Museum.

The Bethnal Green branch of the Victoria and Albert Museum will be opened in future on Monday and Thursday evenings until 9 p.m. This arrangement has been made to give facilities for study to those who are unable to use the museum at other times.

Arrangements have also been made for a guide-lecturer to be available to conduct parties round the galleries of this museum on Monday evenings (7-8 p.m.) and Thursday afternoons (3-4 p.m.). No charge is made for his services.

Victoria and Albert Museum.

It will be remembered that until August 1914 the Victoria and Albert Museum, including the Indian section, was open in the evening on certain days in the week. This opening, except for the library, was discontinued during the war, and for reasons of economy it has been since found necessary to close the museum every day at 5 p.m. The library also has been closed in the evening since early in 1922.

We have pleasure in announcing that these restrictions have now been removed, and the museum is open until 9 p.m. on two evenings each week, namely, on Thursdays and Saturdays. The library and the students' rooms of the Department of Engraving, Illustration and Design, and Textiles will also be open on these evenings, when the usual facilities for study will be afforded. No charge is made on any day for admission.

A Monument to the British Cavalry.

Mr. A. B. Burton, whose well-known foundry at Thames Ditton has been responsible for the casting of many fine bronze monuments, has added another to his achievements in the equestrian statue which constitutes the Cavalry Memorial erected at Stanhope Gate, Hyde Park, which was recently unveiled by Field-Marshal the Earl of Ypres.

Captain Adrian Jones, the sculptor, and himself an old cavalryman, has produced a statue of St. George, which shows the patron saint, not only as a saint, but as a knight as well. St. George, having killed the dragon, has reined in his charger, and sits with uplifted sword as a signal to the populace that their enemy has been subdued. The architectural features were undertaken by Sir John Burnet, A.R.A.

Upon its plinth of Aberdeen granite the statue forms an island between two roads that lead into Park Lane, and in the handsome background of Portland stone a bronze plate sets forth the names of the various cavalry units which engaged in the Great War. Four batons introduced between the columns of the names further record that the cavalry gave to the army four field-m Marshals during the war.

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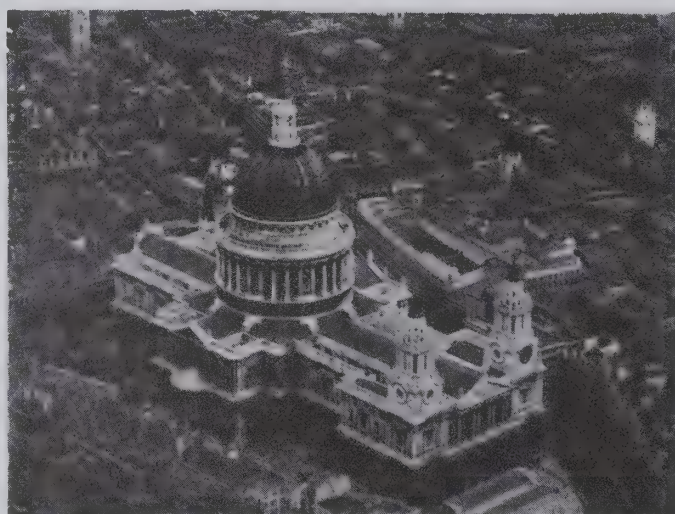
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This is one of a series of sketches from the pen of Mr. Leonard Squirrell, R.E. This young artist regularly exhibits at the Royal Academy, and we confidently believe that at no distant date he will be generally regarded as in the front rank of British etchers and line draughtsmen.

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Proposals of R.I.B.A. Council.

At a recent meeting of the committee of the Association of Licentiate, R.I.B.A., it was unanimously resolved that the support of the Association be given to the Councils of the Royal Institute and the Society, in their effort to consolidate the profession by amalgamation; and that all members of the Association be urged to forward the scheme by all means in their power.

The chairman, having read a number of letters received from members in many parts of the country, said it did not seem to him necessary to say very much at the present moment, since it was perfectly clear that, as far as Licentiate were concerned, they recognized the importance of the fact that the two Councils of the Institute and the Society had arrived at the point at which to put proposals before the whole profession with unanimity; and they felt that even if they might criticize details, no good purpose would, or could, be served by doing so when and while the question at stake was one of principle and not of detail.

If, as he sincerely hoped, the scheme was accepted on the broad lines set out, no doubt all parties would have every opportunity for making suggestions on the detailed working of the scheme, and he had no hesitation in returning his card to the secretary with a most emphatic "Yes," as the answer to the question put by the Council to the Licentiate.

"To secure the representation of the profession by one great Institute is an ideal we have always hoped to see realized, and we desire most earnestly to appeal to Members to support the Council's scheme in every way in their power."

With this quotation from the letter signed by all the living past presidents of the R.I.B.A., the chairman thought he might close his remarks.

Mr. Adam Sampson.

Mr. Adam Sampson, chief architect and master of works, Education Department, Dumbartonshire County Council, has been appointed architect to the Belfast Education Committee, which was recently constituted under the Ulster Education Act. There were sixty-two applicants for the position.

Models of Old Buildings.

Lady Constance Hatch, whose interest in English Architecture is well known, has received numerous enquiries from Colonials and foreigners, as well as our own sightseers, as to where and how the many models of old buildings can be viewed.

She is accordingly compiling a catalogue of such models, and would be grateful if any private individuals or public bodies possessing interesting models of old buildings or cities would send descriptions (and if possible, photographs) of same to her at 257a St. James's Court, Buckingham Gate, S.W.1.

Lady Hatch would also be glad to hear of models of recently constructed buildings of outstanding interest, which would be included in the catalogue for purposes of comparison.

The Decoration of Furniture.

A large number of fine books about furniture are published every year, and it might at first sight be thought impossible to find anything very new to say on the subject. In "The Decoration of Furniture," however, by Mr. H. P. Shapland, A.R.I.B.A., which will shortly be published, the author treats the well-worn theme from an entirely fresh angle. Mr. Shapland's aim has been to examine in detail the various treatments which cabinet-makers have adopted for the embellishment of their work—moulding, piercing, carving, painting, etc., and then to detail the infinite variations of each method. The work will be illustrated with about 200 photographs of fine specimens, quite two-thirds of which are from continental museums, the majority never having before been published in this country.

A New Winter Garden.

Southend Corporation have decided to spend £135,000 on a winter garden, which will be built right into the cliff.

At the base of the cliff will be refreshment rooms and lounges, in the centre a main hall to seat 5,000, and at the top will be the existing cliffs bandstand, enlarged to hold 8,500, with a promenade for another 2,000.

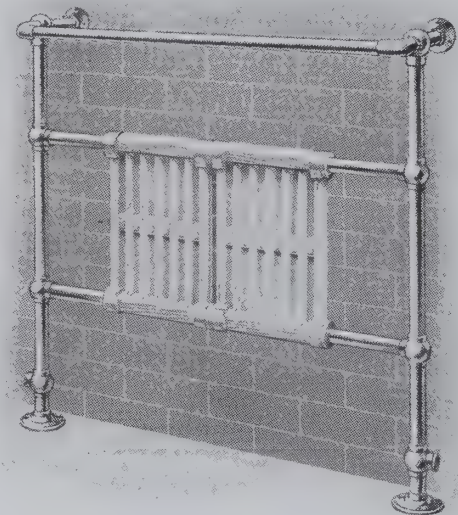
Work on the foundations will begin at the end of the summer.

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Kemsley Paper Mills, near Sittingbourne.

When Messrs. Edward Lloyd, Ltd., found it necessary to extend their plant, the existing site of the Sittingbourne Mills proved to be too congested to allow new mammoth paper machines to be housed, and a fresh site was selected at Kemsley Downs, near Sittingbourne, upon which has grown the Kemsley Paper Mills.

The buildings were designed and erected under the supervision of the chief engineer to the company, Mr. A. A. Richards, M.I.Mech.E. The framework is of steel with brick panel walls. The roofs throughout are entirely of concrete, reinforced with Hy-Rib. The total length of the buildings is 800 ft., the main building comprising a machine room 360 ft. long and 112 ft. wide, which will house two paper machines of the most modern type; in this building the roof span is 84 ft. and the main trusses are 17 ft. 6 in. apart.

The pulp store is a single span building 112 ft. wide and 65 ft. long. At the finished paper end of the machine room a paper store is provided with a capacity for the storage of 1,000 tons of paper. This building is 84 ft. wide and 260 ft. long, and has a concrete roof with Hy-Rib reinforcement. This is fitted with a very rapid travelling crane of 3 tons capacity.

Adjoining the store is the engineers' shop—this is a well-lighted building fitted with all the latest tools. There is a 25-ton overhead electric travelling crane to handle heavy pieces of the paper machines.

Beyond the engineers' shop is the carpenters' and joiners' shop and the blacksmiths'. All the repair shops and papermakers' stores are on exactly the same level as the machine room floor, so as to avoid any time being lost in handling material.

Adjoining the main machine room on the west side is the main power house and the stokehold; both of these buildings are constructed upon the same lines as the remainder of the mill.

The construction of the Kemsley Mills has been very rapid; the actual buildings were commenced on May 1, 1923, and paper is to-day being manufactured on two machines. The site will provide room for sixteen of these big machines, should it ultimately prove necessary. The architect is Mr. W. Leonard Grant, of Sittingbourne, and the contractors are Messrs. E. Bishop and Sons, of Sittingbourne.

Winchester Diocesan Architect.

At the invitation of the Bishop of Winchester, Sir Charles Nicholson has accepted the post of Diocesan Consulting Architect, in succession to Sir Thomas Jackson. Sir Charles is already consulting architect for Lincoln, Wells, Lichfield, and Norwich Cathedrals, and diocesan architect for Wakefield and Chelmsford. He was educated at Rugby and New College, Oxford, and was a pupil of Mr. J. D. Sedding.

Removal of Famous Bridge.

Whitefriars Bridge, Norwich, which spans the River Wensum, under the shadow of the cathedral, is being removed stone by stone as part of a scheme of river widening. The original bridge at this spot was built of wood about seven centuries ago. In 1591 it was rebuilt of stone, with one pointed arch, and was thoroughly repaired in 1835.

Recreation Ground for Alloa Workers.

Recently many large manufacturing concerns, realizing that not only is healthful recreation a pleasant mental and physical tonic to the worker, but that it must produce greater individual and collective effort with consequent greater production and reduced cost as well as stimulating a form of esprit de corps, have laid out comprehensive recreation grounds in the vicinity of their works.

The latest scheme is one for Messrs. Patons and Baldwins, Ltd., of Alloa, who have placed with Mr. Maxwell M. Hart, of Glasgow and London, a contract for the construction and lay-out of two football fields, cricket pitch and practice wickets, bowling green, seven "Dura" tennis courts, putting course, race track, and the lay-out of the grounds generally.

Mr. Hart was the contractor for Messrs. Clark & Co.'s recreation scheme at Anchor Mills, Paisley, as well as for Messrs. G. and J. Weir, Ltd., Messrs. Wallace, Scott & Co., Ltd., Cathcart, and many other firms in Scotland and England.

Messrs. John Melvin and Son, Alloa, are the architects.

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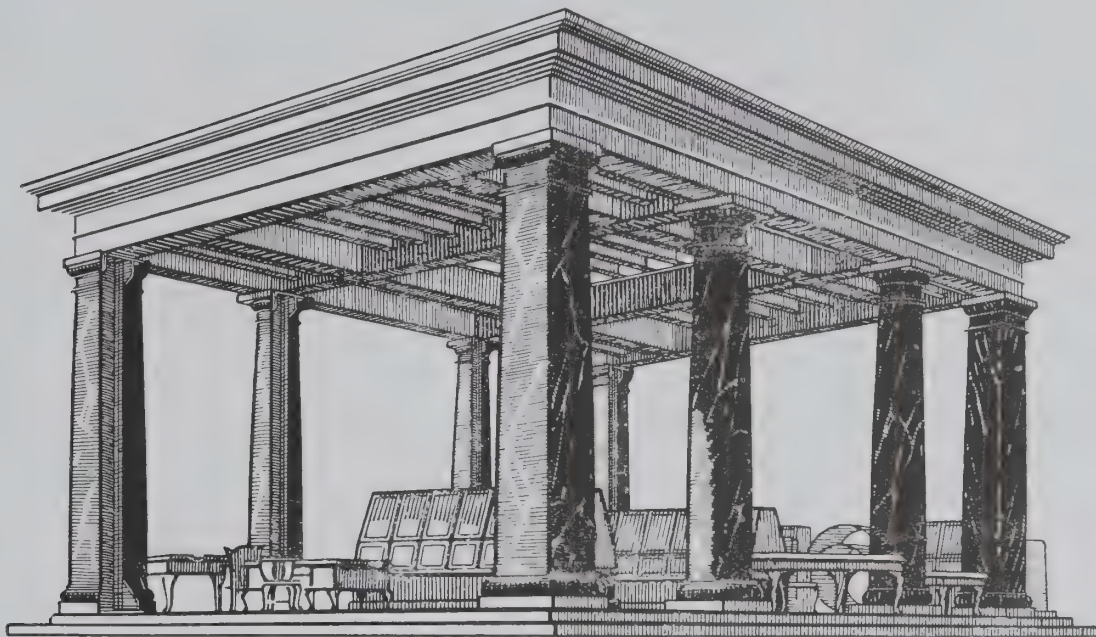
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TRADE AND CRAFT.

Stands at the British Empire Exhibition.

Some Notes on a Selection of the Exhibits.

The general contractors were Sir Robert McAlpine and Sons, who constructed the foundations for the heavy machinery shown on eighteen of the stands in the Palace of Engineering and the Palace of Industry, including that of Messrs. Vickers, and erected most of the steelwork for the machinery in the bottom section of the Palace of Engineering. They also supplied the framework for the decorative columns in the Palace of Industry.

The chief work carried out by Sir Robert McAlpine and Sons for the exhibitors, however, was the construction of all the gas, water, and drain services required by about 150 stands, which involved laying some two miles of main drains, mostly Mannesman steel tubes, and 1,000 linear yards of branches, laying 1,000 linear yards of cast-iron water-main, $1\frac{1}{2}$ miles of branches (wrought iron and lead), and fixing about ninety water-meters, also laying $1\frac{1}{4}$ miles of cast-iron gas-main and 600 linear yards of wrought-iron branches.

The main services are laid in special ducts let in the floor, but the branch services by either tunnelling under or cutting up the existing reinforced concrete floor. Practically the whole of the branch services were carried out in six weeks under very difficult conditions.

The Palace of Industry.

The gas undertakings of the country have united to present a co-operative and co-ordinated gas exhibit. There are two main sections—industrial and domestic. The chief feature of

the Domestic Section, which occupies the larger portion of the gas building, is a series of living pictures, each in a model room, fitted up with the latest gas appliances in actual working order. These illustrate "The Seven Ages of Woman," from infancy to old age.

The organization of this feature was entrusted entirely to Mrs. E. M. Wood, C.B.E., who, it will be remembered, presided over the Government Committee which recently enquired into and reported upon the problems of present-day domestic service.

The Industrial Section includes a brazing hearth, such as is used in the cycle, motor-car industries, and general engineering trades, various types of furnaces, a quenching tank and oil-tempering bath, blow pipes, pottery kiln, glass-firing furnace and drying cabinet, and sweetmeat-making appliances. This section also contains an oxy-coal-gas cutting plant, a rivet heater, a cyanide furnace for hardening steel, engravers' dies, etc., a waste-heat vertical boiler supplying hot water or steam, and an air-compressor for supplying high-pressure air to blast burners. In the centre of the section will be found a very interesting installation of crucible furnaces for the melting of aluminium.

Among the latest types of combination grates, etc., exhibited by Messrs. Walker, Hunter & Co., Ltd., is the "Kooksjoie" Patent Range. The important features of this range are that it is always ready for use day and night. It gives a constant and abundant supply of hot water, and burns anthracite coal, coke,

(Continued on p. lxxviii.)

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The Thames Board Mills Co., Ltd., have an exhibit in the Building Section, a part of which has been designed as a uniform scheme for the display of the various products of exhibitors in this section. The walls and back of this portion of their stand have been decorated in several colours to show the artistic possibilities of the "SX" board, which is a product of the Thames Board Mills Company. Hundreds of thousands of square feet of this material have been used throughout the exhibition. In addition to the stand in the Building Section, the Company have an exhibit in the ceilings of a fifteenth-century house, which have been painted white and show the possibilities of "SX" Board as an alternative to lath and plaster for ceilings.

Messrs. Ozonair, Ltd., have an exhibit in the Building Section of their Ozonair apparatus for air purification, ventilation, laboratory use, etc., etc. In addition, they are, at the request of the Government, showing a working plant for water sterilization in the section devoted to tropical hygiene in the annexe adjoining the Government Pavilion.

The exhibit of the British Insulated and Helsby Cables, Ltd., includes electric light, telephone, armoured, and other types of cables, telephone and other cords, wire bar and sample sections, samples of wire, finer sizes of wire and strip, cone wire drawing machine in operation, small butt welder, diamond polishing machine, extruded sections in copper and aluminium, specimen showing form of billet prior to extrusion, aluminium and copper samples, tinned wires, trolley wires, and special manufactures, enamelled wire and coils, cotton-covered wire and braided aerial cables, paper insulated transformer wire, cable accessories, electric railway and tramway overhead constructional material, rail bonds, overhead line equipment on bench, primary batteries and fittings, exploders for mining work, condensers, condensers

for power factor improvement, electric welders, electricity meters, reactances, fans, a group of paper pinions, and various types of lamps.

Messrs. Bath Artcraft, Ltd., are showing at their stand a needlework-covered settee with carved and gilded arms and legs. This is worked throughout in *petit* point needlework, the ornament being in subdued colours on a blue ground. The colours of the needlework and the gilding tone very harmoniously together. Another exhibit is a Queen Anne love-seat in walnut, covered in fine needlework, a floral design on a russet-coloured groundwork. There is also an oak settee of Elizabethan design, and a four-fold screen in needlework of a later period, Queen Anne, and a card-table in walnut of Queen Anne design. There are numerous chairs, stools, cushions, etc., all covered in needlework, and each possessed of some particular interest; also two walnut banners and fire screens.

The most important exhibit is a large tapestry panel of modern style, representing "Youth," and designed and worked in the Bath Artcraft studios. There is also a comparatively small panel designed by Mr. H. Davis Richter, R.I., R.O.I., which is conceived in the grand manner, the colours being chosen and wrought with great care and subtlety. The working of this panel has been superintended throughout by Mr. Davis Richter. Some of the doorways are also to be noted, as they are draped with embroidered curtains of Jacobean design.

The stand for the Chatwood Safe Co., Ltd., was designed by Mr. Vincent Harris, and forms part of the replica of the new Chatwood strong-room lately installed at the headquarters of a large London bank. The contractors were Messrs. Holland and Hannen and Cubitts, Ltd. A feature of interest is the Chatwood circular door. This giant door of steel weighs almost 30 tons, is 20 in. thick, and the entrance is 100 in. in diameter. Twenty-four 3½-in. round bolts of the finest steel, operated by a series of connecting rods, are controlled by one centre wrist-plate. The door is fitted with two letter locks which can be set at over two million different combinations. This door is so perfectly balanced that a man can swing it shut with one hand.

Messrs. Henry Hope and Sons, Ltd., have an interesting stand, the architect for which was Mr. P. Morley Horder. The

(Continued on p. 1xx.)

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contractors were Messrs. W. Cooke and Sons, Wimbledon. Various types of windows supplied by Messrs. Hope have been incorporated in the exhibit, including their new "Austral" window. A series of water-colour paintings of buildings for which Messrs. Hope have supplied windows decorate the frieze of the stand, and have been executed by Mr. Clive Gardiner. The windows open out on to examples of leadwork. An effective kiosk in the centre gangway of the stand displays bronze hardware. The lantern light of the stand is opened and closed by an electric motor operated by a switch from the ground.

Messrs. Pilkington Bros., Ltd., have an exhibition of the various grades of glass which they manufacture.

The most important types are polished plate glass, used for glazing shop-fronts, showcases, windows in city offices and public buildings, etc.; polished plate glass for silvering, and used for mirrors, and all types of bevelled glass for cabinet work; sheet glass for glazing windows in houses and buildings. For roofing purposes in factories, public buildings, and workshops there is rolled plate and rough-cast glass. Where protection against burglary and fire is required there is wired glass in the rough-cast and polished plate kinds. Also there is figured, rolled and cathedral glass for screens, lead lights, etc.

Another exhibit is a gigantic piece of polished plate glass, 24 ft. by 14 ft., which has been erected in an ebony frame at the Watt Gate, within the entrance to the Palace of Engineering.

Messrs. Harris and Sheldon, Ltd., are displaying at their stand a selection of their manufactures, including Selphast Unit fixtures, a glass counter with marble frame, specimen parts of shop front sashes, caps and bases, grills and sash bars—all in bronze in various finishes, letters and ornamental work with enrichments enamelled in different colours, a bronze door and frame based on a Grecian design, coats-of-arms and escutcheons in bronze, sundry shop fittings, and steel furniture.

At the stand of Messrs. Sidney Flavel & Co., Ltd., are to be seen many patterns of their "Leamington" stoves, including an old 9 ft. 6 in. Flavel Kitchener, which was exhibited at the Great Exhibition of 1851, and which interested their Majesties the King and Queen and the Prince of Wales when visiting the exhibition recently. Messrs. Flavel are also showing a compre-

hensive series of interior fires, together with the latest types of interiors in rustless steel, and also mantel registers in both coal and gas patterns. Reproductions of period grates and fire backs are on view, and the gas-cooking and heating section of Messrs. Flavel's business is well represented in a display of gas cookers, gas radiators, hot plates, boiling rings, grillers, etc.

The Palace of Engineering.

The British Thomson-Houston Company's stand occupies over one-seventh of an acre, and exhibits a complete automatic sub-station, a large synchronous motor driving and air-compressor, an oil circuit-breaker for outdoor use on three-phase circuits of 110,000 volts, also a wide range of other breakers for numerous voltages and rupturing capacities; many examples of switch and control gear for various industrial purposes, trolley bus, railway, and tramcar equipments, etc.

In addition to the exhibits, B.T.H. motors and control equipments are driving machinery of every description in nearly every building throughout the exhibition. The model colliery is equipped with complete electrical winding gear, and the powerhouse and sub-stations contain B.T.H. turbo-generating plant, rotary converting plant and switchgear.

Messrs. Turner Brothers' Asbestos Co., Ltd., who have always been prominently associated with the modern asbestos industry, exhibit a selection of asbestos goods from the crude to the most refined product, including examples used for spinning, cloth, packings, and jointing materials, paper and millboard, cement, electrical uses, and belting.

Messrs. Mellowes & Co., Ltd., have a stand consisting of a wooden structure with examples of steel windows and doors of their own manufacture. Similar steel doors to those on the stand have been supplied by them for the restaurant and tea rooms in the Stadium. In the roof of the stand is a steel lantern light glazed with their "Eclipse" patent roof glazing, consisting of lead-covered steel bars and rough-cast glass. This lantern was also manufactured by Messrs. Mellowes. The roof glazing, which is their speciality, has been used for the covering of many of the exhibition buildings. Various models of roof glazing and steel

(Continued on p. lxxii.)

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MODERN COLOUR SCHEMES AT THE BRITISH EMPIRE EXHIBITION

GAZES were selected to carry out the work of interpreting the successful designs for the model dining-room and hall which are on view in the Palace of Arts at the British Empire Exhibition. These rooms represent the best the Domestic Arts of Great Britain have to offer as decided in competition by a selecting committee of eminent architects, artists, and designers. Lord Gerald Wellesley and Mr. Trenwith Wills are responsible for these winning designs.

An appointment to view the modern schemes of decoration of unusual interest at "The Gazeway," Surbiton, will be appreciated.

We are exhibiting in the Palace of Engineering at the **BRITISH EMPIRE EXHIBITION**, in connection with which we have completed important Contracts.

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sections for sashes and casements are also shown, together with a large model of a portion of roof glazing with a spray of water running down the glass in order to demonstrate that the system of glazing is perfectly watertight.

The stands displaying the exhibits of Messrs. Vickers, Ltd., and The Metropolitan-Vickers Co., Ltd., are impressive in their scale and dignity. The long line embracing the stanchions running down the centre of Messrs. Vickers' stand, with the Meunier-like figure of Labour at the one end, and the thoughtful figure of Science at the opposing end, symbolizes the two poles round which this powerful force revolves, whilst in the centre is the revolving light of Civilization with figures of Distribution sending out their message and their products by sea and by air.

With regard to The Metropolitan-Vickers Co., Ltd., the problem here was a different one and the stand has been treated more from the showman's point of view.

The great Teeside steelmakers, Messrs. Dorman, Long & Co., Ltd., have erected an exhibit of unusual interest. A far-reaching feature of this large concern's business is their control of production from the raw material—coal and iron ore—up to the finished steel, of which latter they have an output capacity of 1,000,000 tons per annum.

With these great resources their products cover a wide field of industry, and on the stand a thoroughly representative display is on view. Apart, however, from the samples exhibited, the stand itself will claim much attention since it has been designed by Sir Edwin Lutyens, R.A. The severe simplicity and beauty of line in its design has been translated into stone and marble in a manner that exemplifies the relationship between the architectural stonework or casing and the vital steel skeleton in the modern steel-framed building. Certain portions are left open to show the construction of the internal steelwork of the columns and the roof. Each stanchion is surrounded by Scagliola marble in "Blue Belge," manufactured and fixed by Messrs. Bellman, Ivey and Carter, Ltd. This material can be made good round steel stanchions without showing any joint whatever.

The stand of the General Electric Company has been designed to demonstrate the ability of this company to undertake everything connected with the generation, distribution, and applica-

tion of electricity. In each of the sections will be found plant and apparatus appropriate to the respective branch of electrical engineering, all of which are products of one or another of the G.E.C. associated factories.

In the exhibit showing generation and distribution, the main item is a complete G.E.C. Fraser and Chalmers turbo-alternator, which revolves at slow speed, the top section of the turbine end being raised so that the movement of the blades can be observed. The remainder of the plant operates under working conditions.

Adjoining the power-house section are exhibited various G.E.C. appliances for handling materials, and other electrically-driven machines for use in exposed positions. The principal exhibits in this section are a Fraser and Chalmers belt conveyor, which is shown in constant operation, and a "Witton-Kramer" electric lifting magnet and hoist, which is arranged for lifting scrap-iron and depositing it in a pit. There is also an exact model of a Fraser and Chalmers winding engine driven by a "Witton" motor, an over-winder suitable for A.C. electric or steam-driven winders, a "Witton" colliery motor and control gear, and a charging rack for "Kingsway" miners' electric safety lamps. Steelworks electrification is indicated by a live-roll motor with specially designed control gear. A 45,000-volt three-phase outdoor type oil switch for outdoor operation, connected to Isenthal type protective gear by overhead lines, represents the latest development in overhead distribution systems.

A very wide range of G.E.C. products for the application of electricity to various industries is shown in the Industrial Electrification exhibit, including ship, railway, and textile electrification, portable tools, motors, industrial heating and lighting, and a series of cases displaying factory bells, telephones, iron-clad switchgear, carbons and batteries.

The whole of the electrical installation of the stand has been designed to form an exhibit of various methods of wiring, lighting, heating, ventilating, etc., using exclusively G.E.C. products.

The main power-house of the exhibition, the sub-stations, the model colliery, the British Electrical Development Association stand, the Malay State Building, H.M. Government

(Continued on p. lxxiv.)

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Vitrolite is supplied in two colours, snow-white—absolutely free from any yellowish or bluish tinge—and jet black. Its brilliantly polished surface gives a bright, evenly diffused light reflection. If desired, Vitrolite can be etched with any design in any colour to harmonise with a scheme of decoration.

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Building, and the general electric installation of the exhibition, all illustrate the products of the G.E.C.

An interesting exhibit at the stand erected for Messrs. Etchells, Congdon and Muir, Ltd., is the passenger lift in motion working in a steel tower. The machinery connected with several other types of lifts is also shown. The stand is constructed of wood throughout, and was designed and erected by Messrs. F. G. Minter, of Putney.

The exhibit of the Ioco Rubber and Waterproofing Co., Ltd., includes waterproof piece goods, mechanical and railway goods, sports requisites, etc.

This firm are the originators of rubber flooring, which is now being extensively used. A special display of the product has been prepared, and some very attractive designs are shown on small sections of the stand.

The Company have also carried out a considerable amount of work for other firms throughout the Exhibition.

The Delta Metal Company's stand takes the form of a pavilion constructed entirely of "Delta" Bronze No. IV sections and plates, with the occasional use of "Delta" silver bronze and copper for enhanced effect. The pavilion was made by the Crittall Manufacturing Co., Ltd., and is a fine specimen of constructional work showing the special advantage of "Delta" bronzes for architectural purposes.

Messrs. Siemens Brothers & Co., Ltd., in conjunction with their associated companies, Messrs. Siemens and English Electric Lamp Co., Ltd., and Elliott Brothers (London), Ltd., are showing at their stand a comprehensive range of their collective manufactures. It is impossible to describe these in detail, but special mention should be made of the specimens of electric wire having all classes of insulation and covering for every form of electric circuit, including the "Stannos" system of wiring for electric supply, in which exhibit is comprised a model housing scheme with changing illumination effects. Automatic telephone exchanges, vacuum arresters, automatic switchboards, and telephone instruments of all kinds are also well displayed. Other interesting exhibits in the stand are the various types of electric lamps, "Zed" safety fuse fittings and distribution boards, and

also the range of domestic electrical appliances, including fires, irons, kettles, utility cookers, boiling plates, toasters, etc.

Messrs. W. T. Henley's Telegraph Works Co., Ltd., have devoted a section of their stand to paper insulated cables up to 60,000 volts, including samples of two E.H.T. cables for working pressures of 27,600 and 35,000 volts, being manufactured by them for two large companies in America. Another feature of interest is the Henley Wiring System, installed in a reception room of Jacobean oak, which shows how inconspicuous the wires are when treated to match the surroundings, and how unobtrusively they can be run on the surface without cutting away of walls. The Model Power Transmission Line forms a very interesting section of the exhibit, and gives an idea of the work carried out by Messrs. Henley in power transmission line erection.

The exhibit of the London Electric Wire Company and Smiths, Ltd., displays a complete series of samples, showing the various uses of copper wire for electrical purposes.

The first group, provided by their Salford Company, Frederick Smith & Co., Ltd., consists of bare copper from the wire-bar stage down to the very finest wire, as well as samples of hard-drawn copper trolley wires and phosphor bronze wires.

The second section contains examples of covered copper wires of all sizes, covered with cotton, silk, or enamel, as well as strips, compressed strands, and special flexibles for wireless work. This section also shows examples of telephone switchboard cables, head receiver cords, etc.

The third section is devoted entirely to insulated cables for power and lighting, and samples are shown of rubber insulated wires and cables, cable tyre sheathed cables, and cables insulated with vulcanized bitumen.

Messrs. Waygood-Otis, Ltd., are exhibiting at their stand one of their patent micro-drive self-levelling electric passenger lift machines. The special feature of this machine is that by means of a small auxiliary motor and controller driving through a friction clutch, and controlled by limit switches in the well-hole, the floor of the car is always brought to exact level with the floor of landing, irrespective of the load in the car and the speed at which the lift is travelling. While the machine is working

(Continued on p. lxxvi.)



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MODEL BUNGALOW at the BRITISH EMPIRE EXHIBITION

giving detailed price lists of every furnishing scheme in the Bungalow. The furnishings are typical examples of the inexpensive Furniture, Carpets, Curtains, etc., which Hamptons are constantly designing and producing, and the schemes exemplify the best value now obtainable for

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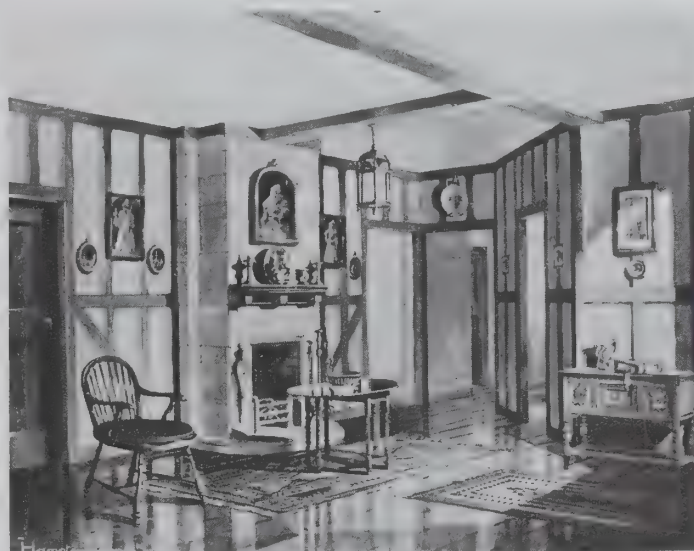
The Daintiness of the COLOUR SCHEMES and the Elegance of the FURNISHINGS throughout this BUNGALOW are very much admired by Visitors to the Exhibition.

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Architects Messrs. Henry Tanner, F.F.R.I.B.A.



LOUNGE HALL OF HAMPTONS' MODEL BUNGALOW at the British Empire Exhibition.



DINING ROOM OF HAMPTONS' MODEL BUNGALOW at the British Empire Exhibition.



SITTING ROOM OF HAMPTONS' MODEL BUNGALOW at the British Empire Exhibition.

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on the levelling apparatus the car doors can be opened so as to save time in passengers getting in and out.

Another interesting item of the exhibit is a replica of one of the lifts which they have fitted in the Queen's Dolls' House, in which they also fitted one electric passenger and one service lift, which are built to a scale of 1 in. to 1 ft., with automatic control and electric light in the car.

A model to a larger scale of a full automatic push-button electric passenger lift is also shown, as well as samples of hand-power lifts for warehouse purposes and for private houses.

There is also on view a Waygood-Otis standard passenger car built in oak, with ceiling painted white and reflected lighting from concealed lamps.

Another exhibit is a board containing a number of their standard fittings, such as position indicators, illuminated car indicators, hydraulic valves, and other items.

The stand of Messrs. W. H. Gaze & Sons, Ltd., which is called the "Gazeway-Lounge," displays examples of the work of their decorating, furnishing, upholstery, and electrical departments. The writing-room portion of the stand shows modern adaptation of Renaissance motifs, and special features are the decorated ceiling beams and paved imitation stone floor.

The Queen of Roumania and her sister, the Infanta Beatrice of Spain, recently paid a visit to "Gazeway" at Surbiton, and were much interested in the rooms decorated to show the value of colour used in the home, the collection of lustre glass, and the gardens.

Messrs. Hamptons' model bungalow at the British Empire Exhibition has been built by their own building and engineering departments from the plans and designs of the architects, Messrs. Henry Tanner, F.F.R.I.B.A. The furnishings are typical examples of the inexpensive furniture, carpets, curtains, etc., such as Hamptons are constantly designing and producing.

In addition to being pleasingly picturesque, this bungalow is skilfully and conveniently planned.

The bungalow is designed on lines which, for many years past, Hamptons have found to be most acceptable to clients for whom they have been instructed to build small houses or week-end cottages at the least expense consistent with substantial con-

struction. In allocating the position of the various rooms every consideration has been given to the convenience of the occupiers, and the utmost care has been taken to utilize to the best advantage every foot of the space available.

The grouping of all the fireplaces in the centre of the building has the advantage, it will readily be seen, of retaining within the house the utmost warmth from the fires, all of which are conveniently located in the rooms, a point in planning which, although it is most important, is often entirely overlooked.

The lounge hall, with its old oak timbers, rough plaster walls and stone fireplace, is an attractive feature. The rooms are of such dimensions and shapes as to afford scope for the attainment of an atmosphere of comfort and refinement.

All the furniture is substantially constructed, the materials used being, without any exception, only such as Hamptons guarantee to be of good quality, and throughout the bungalow the lines and colours of the furnishings impart to the rooms that distinction and sense of restfulness which, nowadays, all cultured people aim to secure in their homes.

The rooms are all exceptionally well lit. Another feature which is both useful and decorative is the dormer window, with its lay light just inside the entrance. The additional light from this adds materially to the value of the hall.

With a view to comfort and economy of upkeep, the latest labour-saving appliances have been adopted throughout the bungalow, as far as is possible, within the limited cost. At a slight extra cost the bedrooms could be supplied with lavatory basins, fitted with hot and cold water supply. The existing gas-heated hot-water apparatus would then give a constant supply of hot water to every room.

Three thousand people per hour pouring through the British Columbia bungalow illustrates the love of every human being for a home, and proves the wisdom of exhibiting woods in the form of the finished product, exterior woodwork, shingle siding and roofing, flooring, wall and ceiling panelling, sash and doors.

The bungalow consists of two rooms only, a living-room and dining-room, and is in a very prominent position inside of the Canadian building.

Both rooms are floored with edge-grained Douglas fir. The living-room walls are panelled with Douglas fir. The ceiling is

(Continued on p. lxxviii.)



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GOVERNMENT OF INDIA
Forestry Section (Interior)

of Douglas fir with cottonwood panels. This room has a built-in ingle-nook with a fireplace.

The dining-room walls are panelled in British Columbia hemlock in the solid. The ceiling is beamed with solid red cedar beams, having cottonwood panels between. This room also contains a fireplace, which has built-in china cabinets with leaded glass doors on either side of it.

The overhang of the two doorways has in each case been carried on carved cedar brackets.

A little garden has been added to give a more homelike appearance. In this have been set out small seedlings of Douglas fir, Western hemlock and Sitka spruce.

On an adjoining space is shown a miscellaneous exhibit of British Columbia forest products, comprising sash and doors, cedar and cottonwood panelling, and sample mouldings and boards.

Exhibits by commercial firms showing British Columbia woods include those by the British Columbia Manufacturing Co., of New Westminster; the Hoard Silo Co., of Victoria; the Canusa Trading Company, European agents for H. R. MacMillan Export Co., of Vancouver; and Messrs. Beatty Bros., of Fergus, Ontario.

In addition, an automatic cinema with a daylight screen tells the story of the British Columbia lumber industry and of the Province generally.

Other firms who have carried out important contracts, both in connection with the erection and decoration of the exhibitors' stands and the exhibition buildings, are as follows: Messrs. H. H. Martyn & Co., Ltd.; Twyford's, Ltd.; E. Pollard and Co., Ltd.; Langley, London (Marseilles Roofing Tiles); Sage & Co.; Roberts, Adlard & Co.; Siemens Bros. & Co., Ltd., and Siemens and English Electric Lamp Co., Ltd.; Burlison and Grylls; Samuel Haskins and Bros., Ltd.; Ruberoid Co., Ltd.; The Charrier and Marbut Carvings, Ltd.; Wm. Morris & Co. (Westminster), Ltd.; British Empire Gas Exhibit Committee; Robert Adams; The British Challenge Glazing Co.; Holland and Hannen and Cubitts, Ltd.; Harris and Sheldon; Venesta, Ltd.; The Cement Marketing Co., Ltd.; Howard and Sons, Ltd.; Richard Crittall & Co., Ltd.

A Notable Example of Stained Glass.

For the filling with stained glass of the twelve windows in the Basilica, a similar number of artists were invited each to design a window. They were chosen as representative of the various schools of glass-painting of the present day in the British Isles. Mr. Harry Grylls was chosen to represent a school of design and technique which the firm of Burlison and Grylls has consistently worked in for more than fifty years, and which took for its model the characteristics and methods of the cinquecento glass-painters. In this respect this example can be said faithfully to adhere to those traditions in general design, colouring, and technique.

The subject he has illustrated is "The Annunciation," and the opening having a semicircular head, the artist has chosen a Renaissance rather than a thirteenth-century treatment as offering a better opportunity of exhibiting the well-known style of the firm which he now controls.

The window is situated on the sunny side of the building in the last "Chapel" on the left-hand side, and as it is essential that as much light as possible should be admitted in this position, a liberal use has been made of light glass, the various coloured glass being rich in contrast, and the whole giving the effect of a mediæval rather than a modern window.

Two Important Contracts.

The employment of reinforced concrete construction in the new Limerick Road reconstruction scheme is but another pointer to the trend of developments in modern road engineering. The practical advantages of reinforced concrete—its economy, strength and permanence, its ability to carry modern traffic, are too well-known to call for elaboration. For this particular contract "Maxweld" double layer reinforcement steel to British standard specification has been approved and adopted, and the makers, Richard Hill & Co., Ltd., reinforced concrete engineers, of Middlesbrough and London, are now engaged on the manufacture and delivery of the first 36,000 sq. yds. of their well-known product required in connection with this work. "Maxweld"

(Continued on p. 1xxx)

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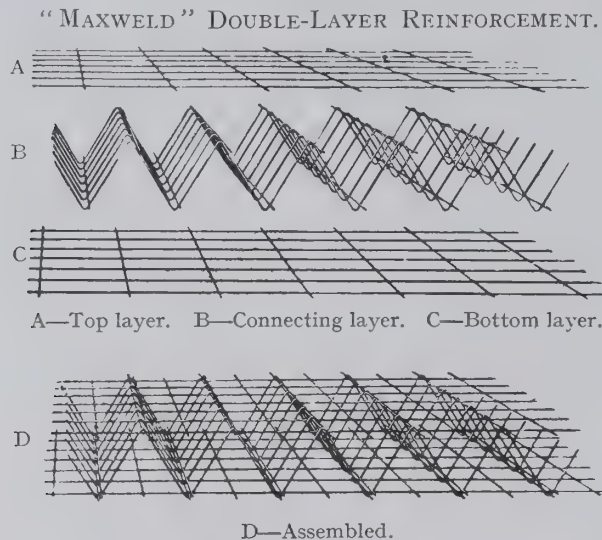


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double layer reinforcement is a steel wire mesh designed to take up the tensile stresses that occur along the lower or upper part of the slab under certain conditions and also to provide against the diagonal tension stresses resulting from the rapid increase in wheel loads combined with higher traffic speed. Expansion and contraction stresses are also provided for. Briefly, it consists of a bottom layer, a connecting layer, and a top layer, for all of which



"Maxweld" electrically welded fabric is used. The three components are assembled and secured together on the site. The illustrations show method of assembly by the simple operation of sliding a plain rod through the loops formed at the top and bottom of the stooling corrugations. The girder-like construction of the assembled units ensures maximum distribution of reinforcing strength over a wide area. The Limerick Road reconstruction is being carried out by the contractor, Mr. P. Dillon, under the direction of J. J. Peacocke, Esq., B.E., the borough engineer.

Messrs. Hill & Co., Ltd., are also to be congratulated in securing the contract for the supply of the reinforcement for 692 concrete

piles to be used in the extension of the Grain Warehouse, Edinburgh Dock, Leith. These concrete piles are 45 ft. long by 13 in. square, and the main steel bars are $1\frac{3}{8}$ in. in diameter. The auxiliary hoops and helicals to be used are Standard "Maxweld" fittings.

The "Panel" Heating System.

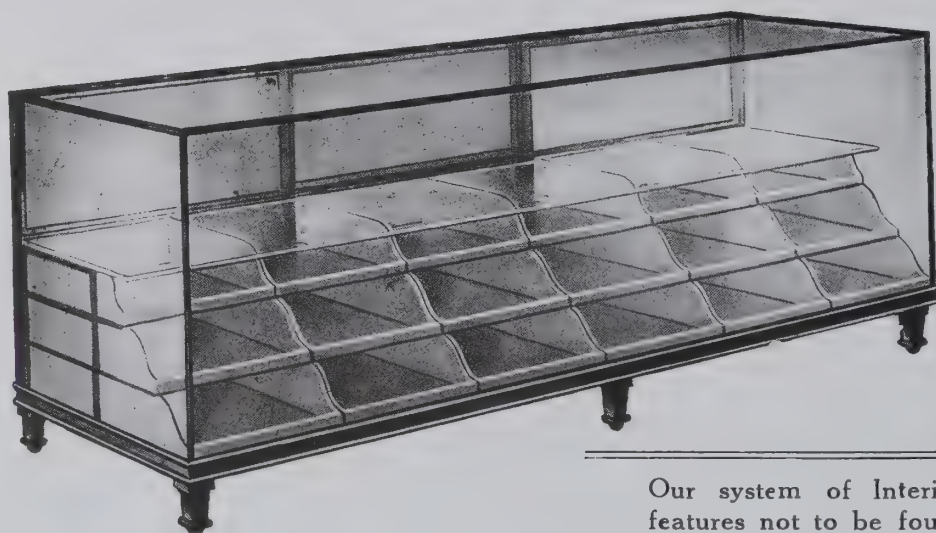
We have received from Messrs. Richard Crittall & Co., Ltd., a copy of their illustrated brochure describing the "Panel" heating system, for which are claimed many advantages over other forms of central heating.

Messrs. Crittall state that central heating systems, now almost universally installed in public buildings, business premises, and the larger private houses in this country, have impressed public opinion with their efficiency and economy. From æsthetic and hygienic points of view, however, they leave much to be desired, and the "Panel" system has been evolved to overcome their more objectionable features.

The hygienic advantages claimed for the new system are that the low temperature of the warmed surface eliminates altogether the stuffy atmosphere inseparable from rooms heated by radiators or other high temperature media. The distribution of warmth is uniform, keeping the air of any room as clean and invigorating as it is outside. Messrs. Crittall consider the "Panel" system is ideal for hospitals, and mention that it was installed in the operating theatres of King's College Hospital, London, over ten years ago. It is also claimed that the amount of fuel consumed is less than in the case of any other form of heating, and that the cost of installation compares favourably with radiator systems, whilst it is very much cheaper than any other combined system of heating and ventilating.

The "Panel" system has been adopted for warming the large banqueting hall, the royal retiring suite, and the Press room in the Stadium at the British Empire Exhibition, thus avoiding the use of exposed pipes and radiators. The same method has also been used for warming the loggia.

Messrs. Crittall, who carried out the "Panel" heating installation, were also responsible for the ventilation and the system of drainage of the Stadium kitchens, which had to be installed in a special manner owing to the nature of the structure.



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ARCHITECTS ARE INVITED TO VISIT OUR STAND NO. 50, PALACE OF ENGINEERING, BRITISH EMPIRE EXHIBITION.

The Electrification of Accra, Gold Coast.

An electrification scheme on a large scale is being carried out at Accra at the present time, the purpose being to provide buildings of all kinds, governmental and otherwise, with electric current. Owing to the tropical conditions prevailing there, aggravated by the proximity of the sea, it was a matter of some difficulty to find an electric wire which would withstand the exceptionally trying conditions. Ordinary vulcanized india-rubber wires in casing and capping were tried, also lead-covered and cab-tyre sheathed cables, but were found wanting. "Stannos" wires were given a test and were found to be the most suitable electric wires for the purpose. Large quantities of this wire have been supplied, and further consignments are on order from the makers, Messrs. Siemens Brothers & Co., Ltd., of London.



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Everyone interested in the design, building, or purchase of a bungalow will welcome the issue (No. 122) of "A Thousand and One Uses for Gas," which deals in a practical manner with the equipment of the labour-saving bungalow.

The information given in this magazine is designed to interest alike architects and builders who design and construct bungalows for sale, and private individuals who already own a bungalow or are about to place an order for one in which are to be incorporated their own ideas and ideals.

This publication will be sent free of charge to every architect, builder or bungalow owner, actual or prospective, on application being made to the secretary of the British Commercial Gas Association, 30 Grosvenor Gardens, S.W.1.

ARCHITECTURAL COMPETITION: THE HIGH SCHOOL OF GLASGOW WAR MEMORIAL.—Competitive designs are invited for a Memorial Club House and Pavilion to be erected on the ground of the Glasgow High School Club at Anniesland, Glasgow.

The competition is confined to former pupils of the High School of Glasgow and will be conducted under the R.I.B.A. Regulations for architectural competitions.

MR. JOHN KEPPIE, F.R.I.B.A., Glasgow has consented to act as Assessor.

Particulars of the competition, with instructions to competitors and a plan of the site, may be obtained on application to the undersigned.

HUGH R. BUCHANAN,

Hon. Secretary,

172 St. Vincent Street,
Glasgow.

Glasgow High School War Memorial Committee.

BOARD OF EDUCATION: APPOINTMENT OF A STAFF INSPECTOR OF ART.—The Board of Education invite applications for appointment as Staff Inspector of Art.

The duties of the Staff Inspector will be to act as the chief expert adviser on the teaching of Drawing and Art in schools of all types, and to inspect the teaching of these subjects with the aid of a body of Inspectors of Art. His duties will involve a certain amount of office work of an administrative character. Candidates should be not more than 45 years of age.

The Staff Inspector will be an established Civil Servant and will be appointed H.M. Inspector by Order in Council. His salary will be £850 per annum, rising by £25 annually to £1,000, together with the current Civil Service Bonus and superannuation rights.

Applications must be made on the prescribed form and must reach the Board not later than June 16th, 1924. Copies of the prescribed form, together with particulars as to conditions of employment, can be obtained on application in writing to the Secretary, Board of Education, Whitehall, London, S.W.1.

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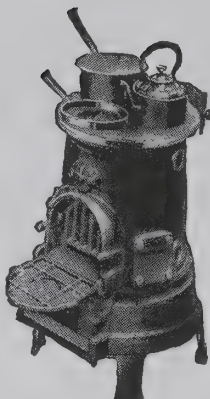
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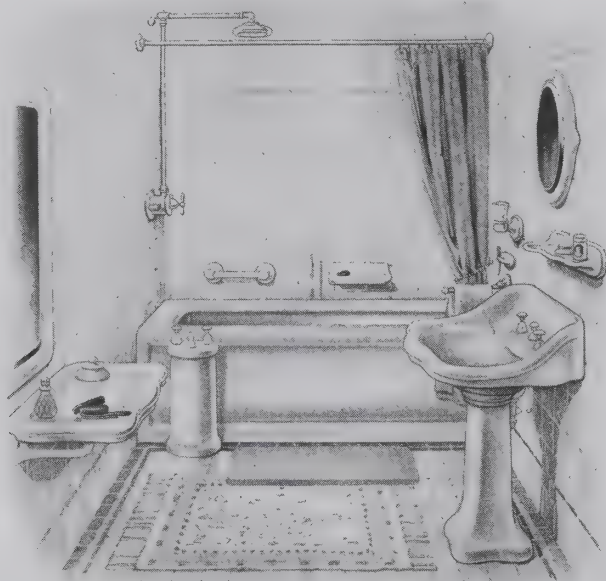
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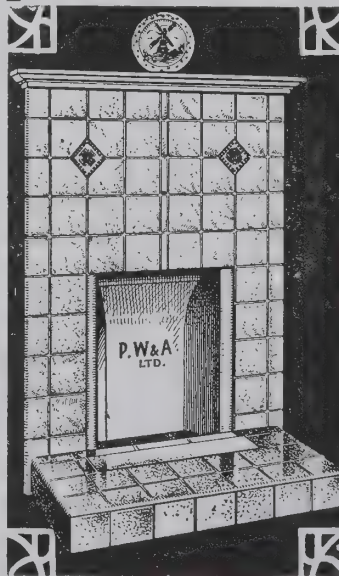
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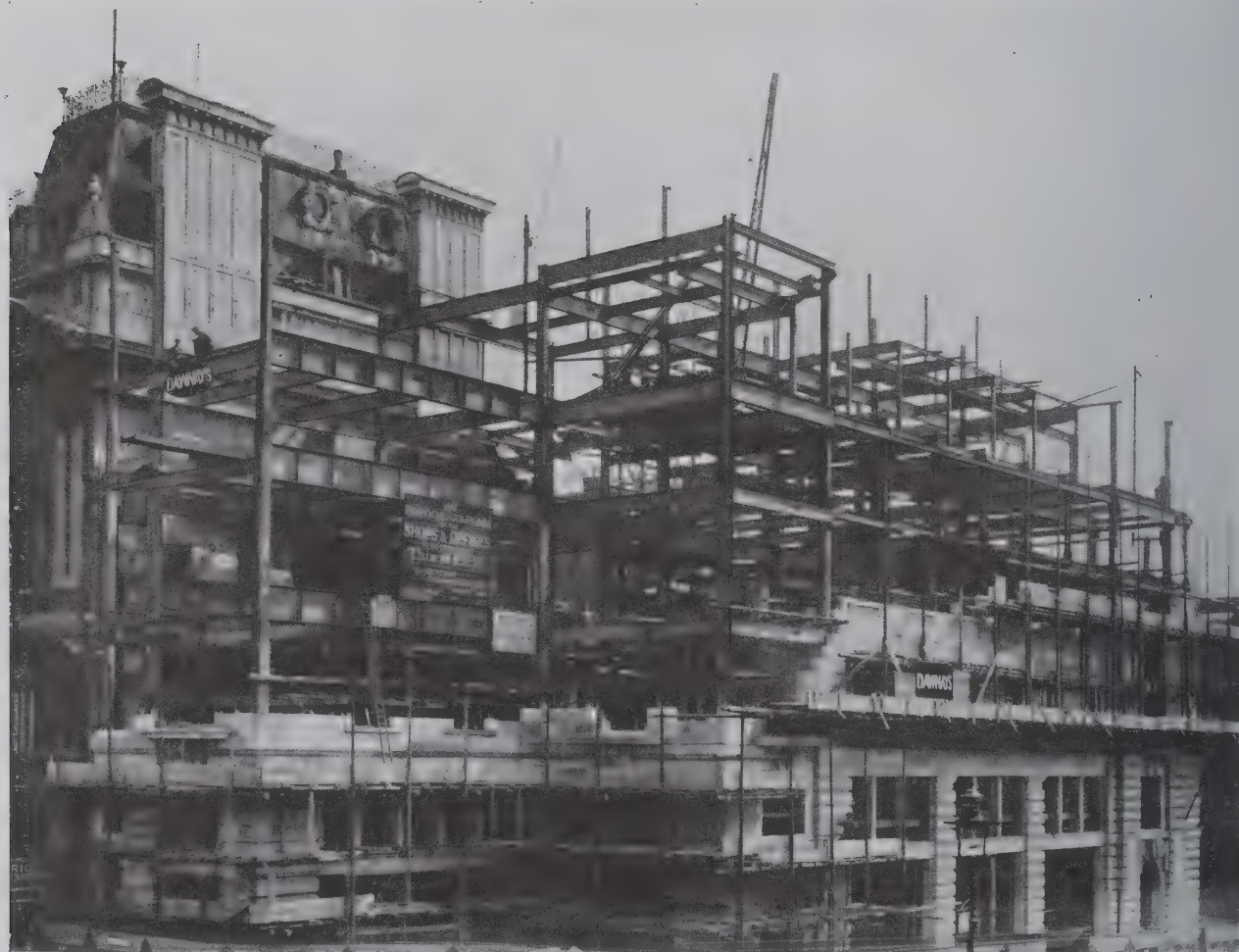
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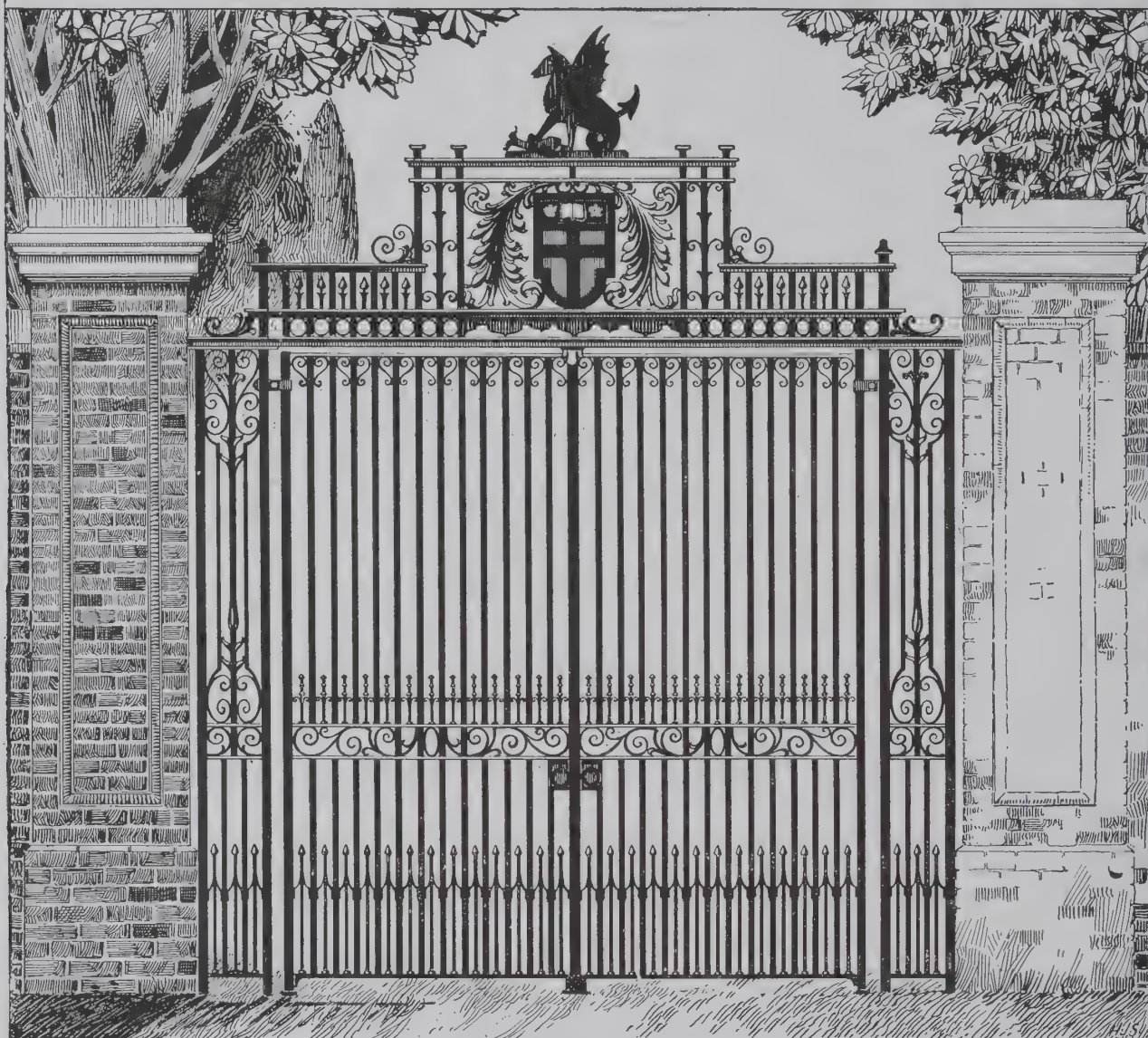
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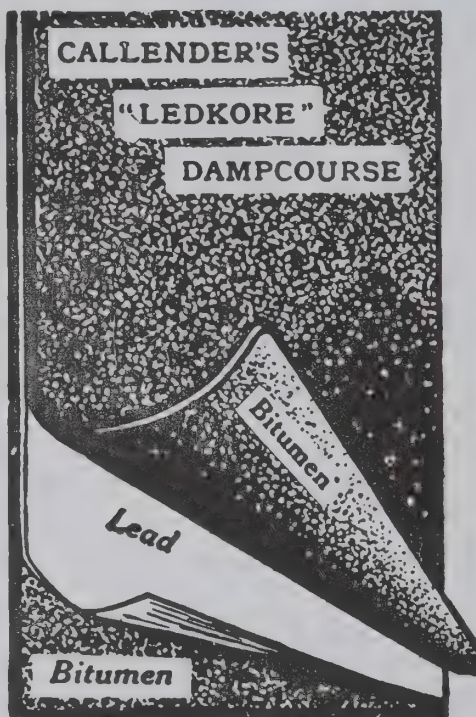
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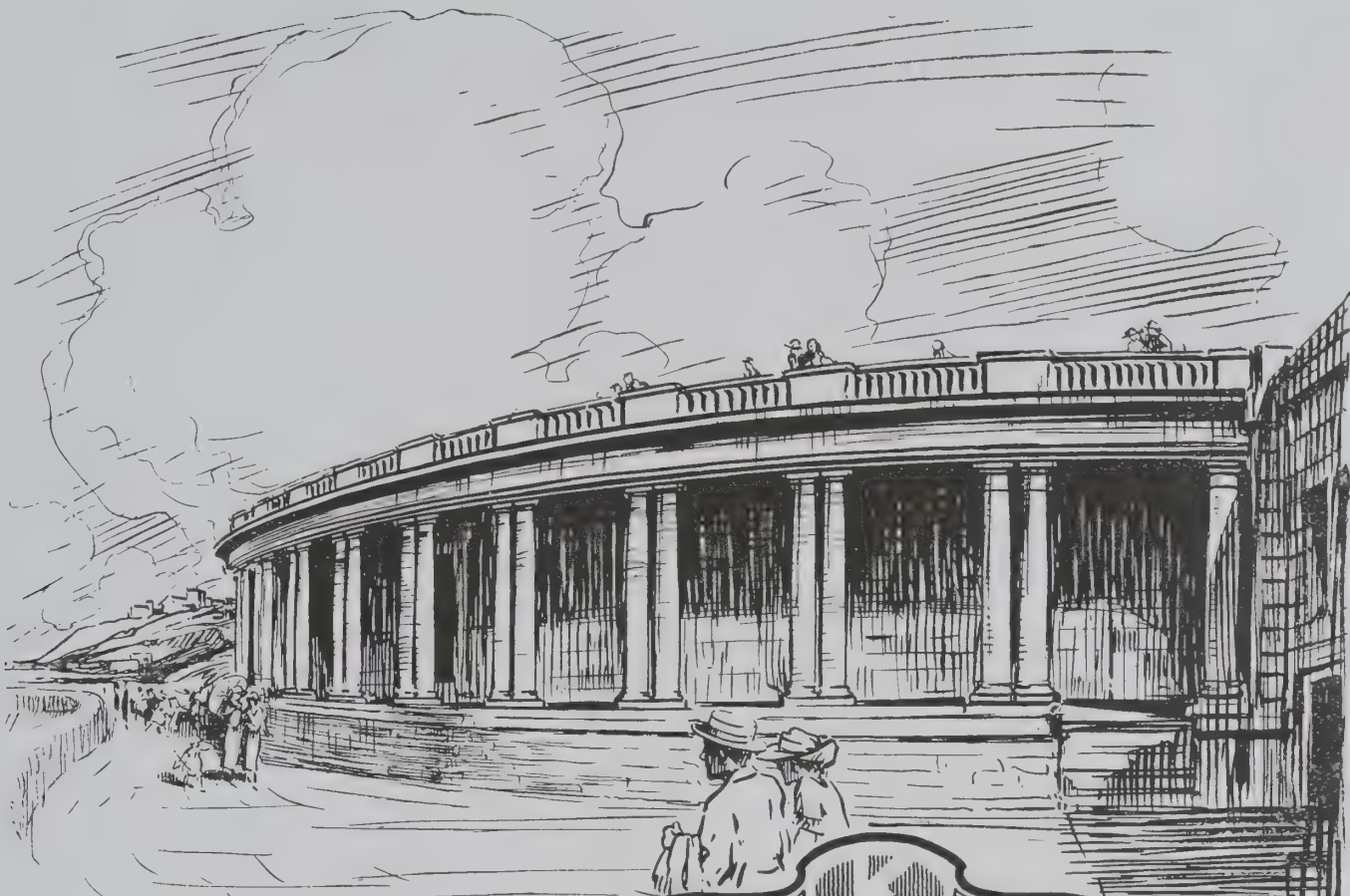
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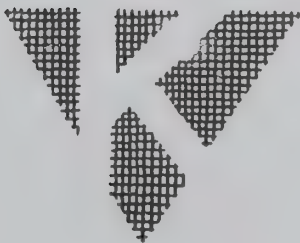
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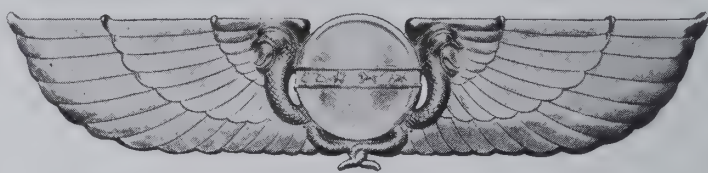
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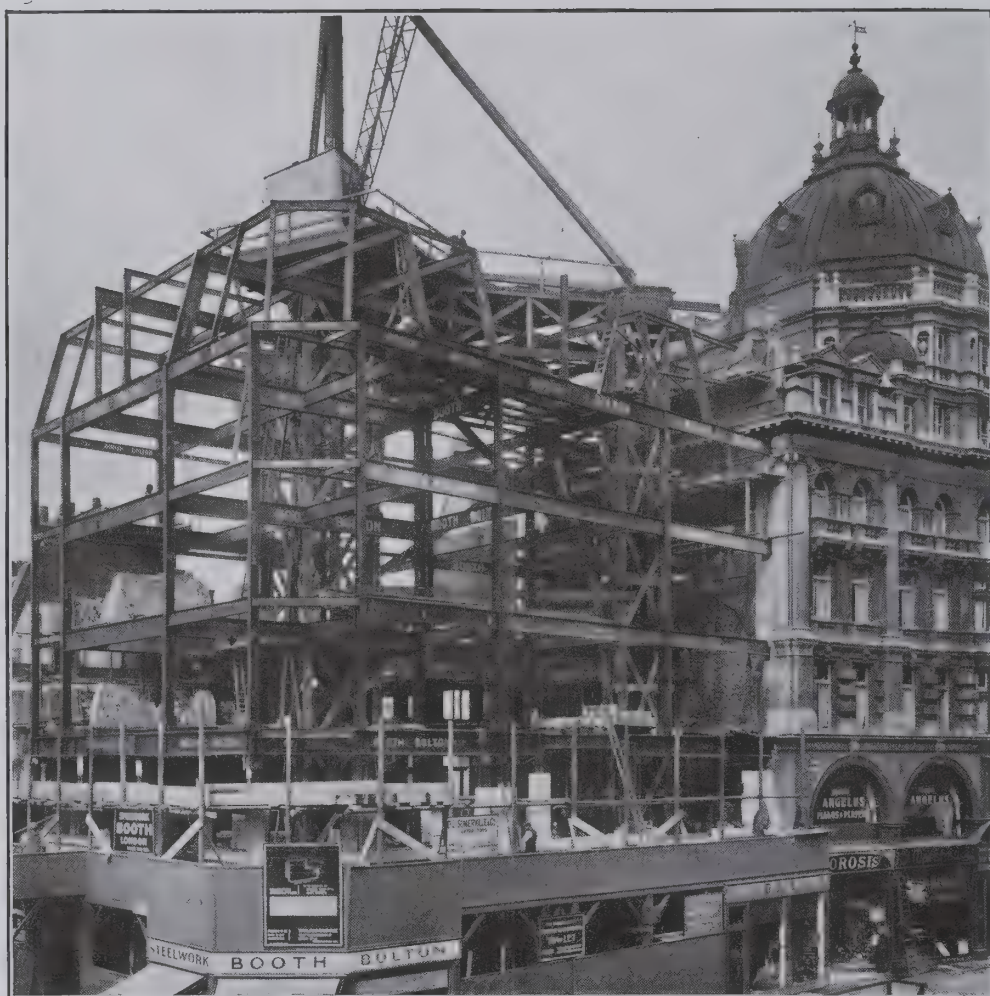
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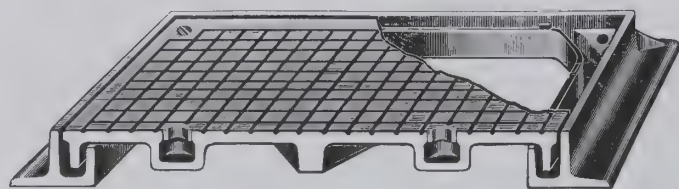
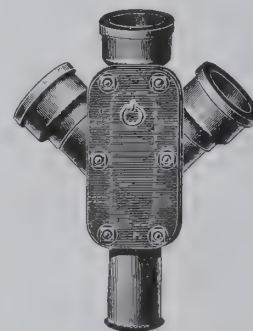
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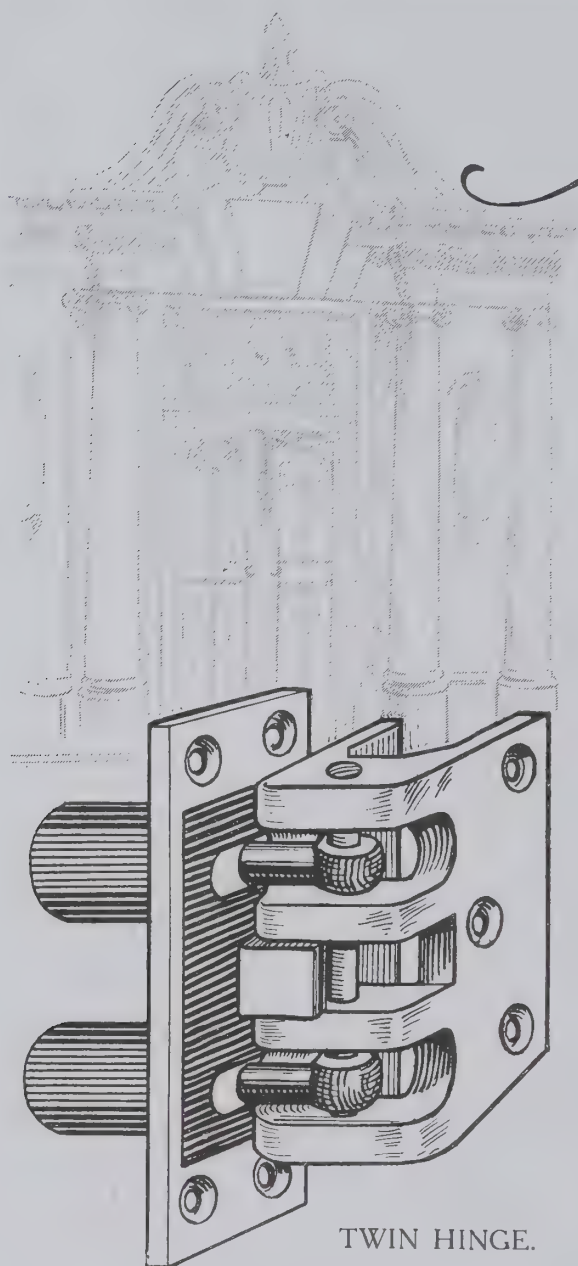
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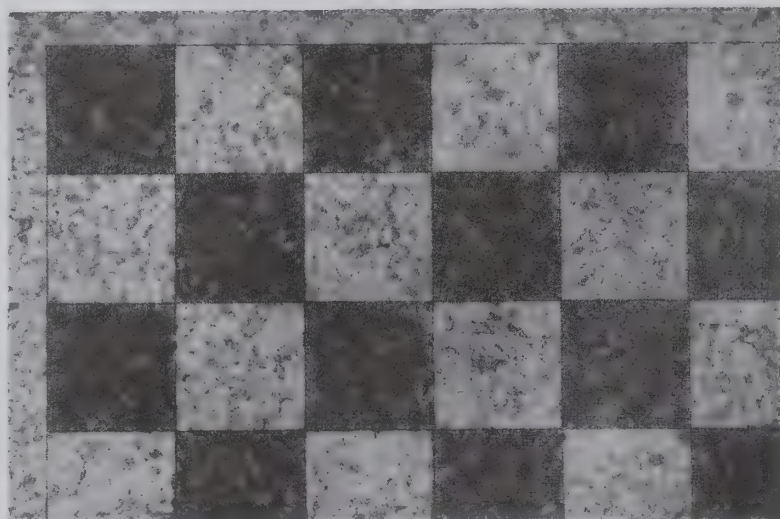
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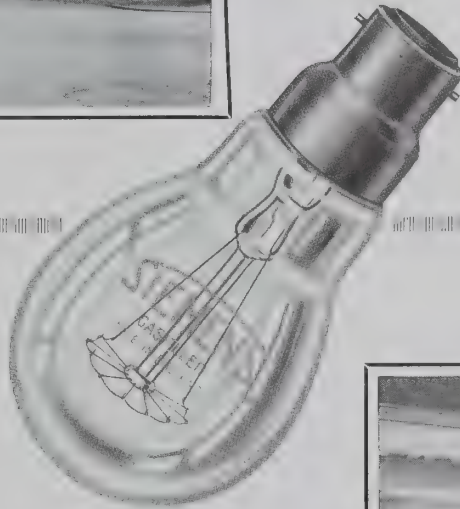


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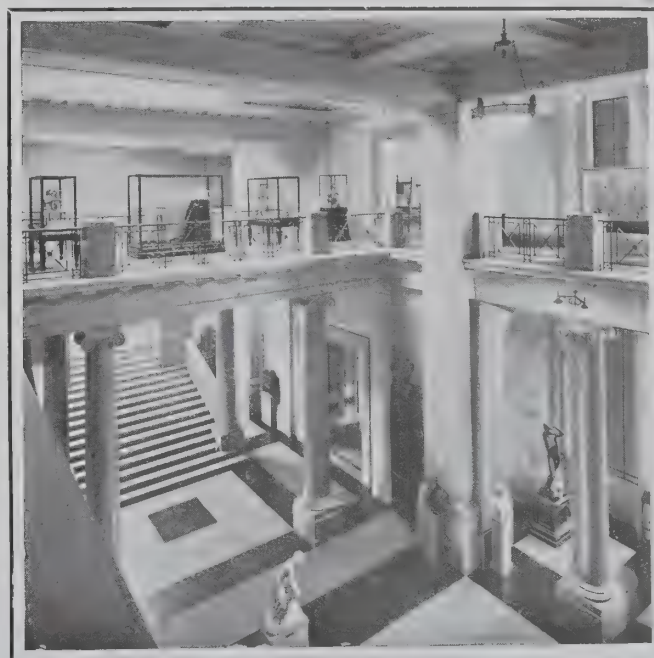
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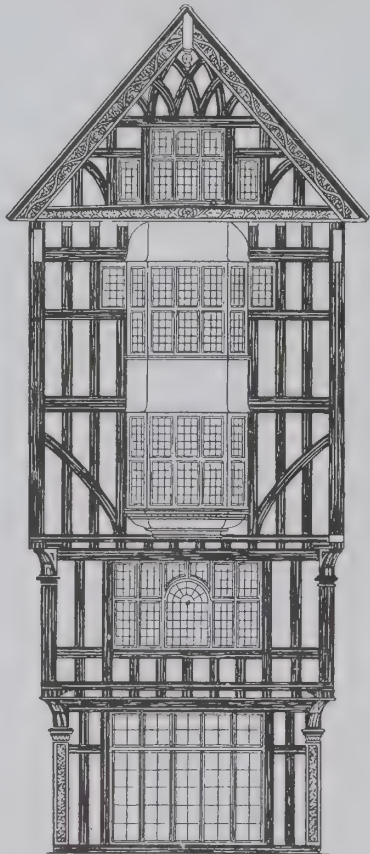
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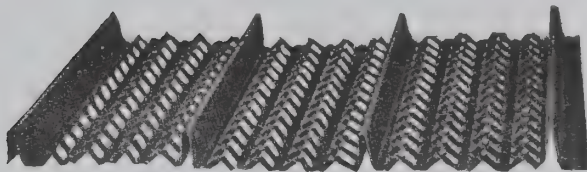
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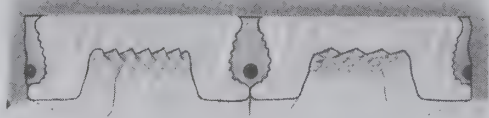
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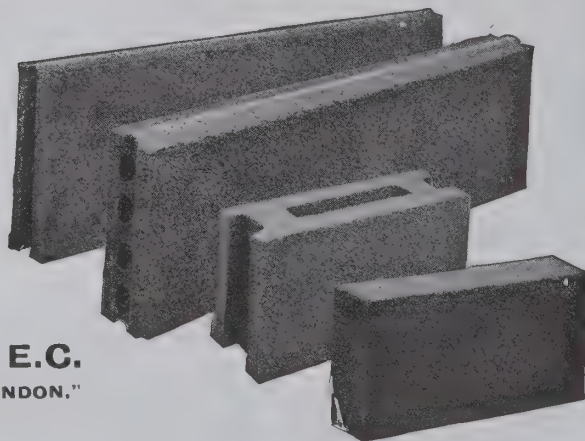
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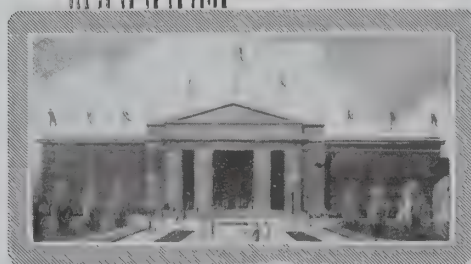
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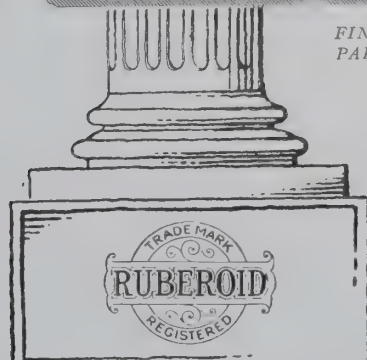
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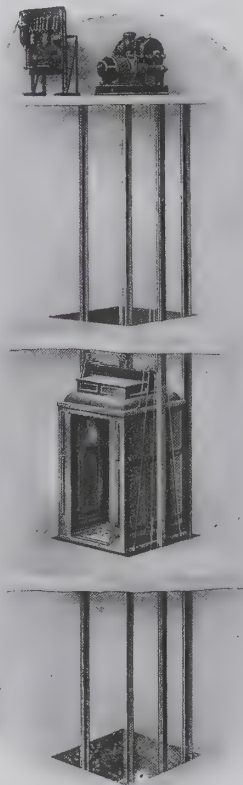
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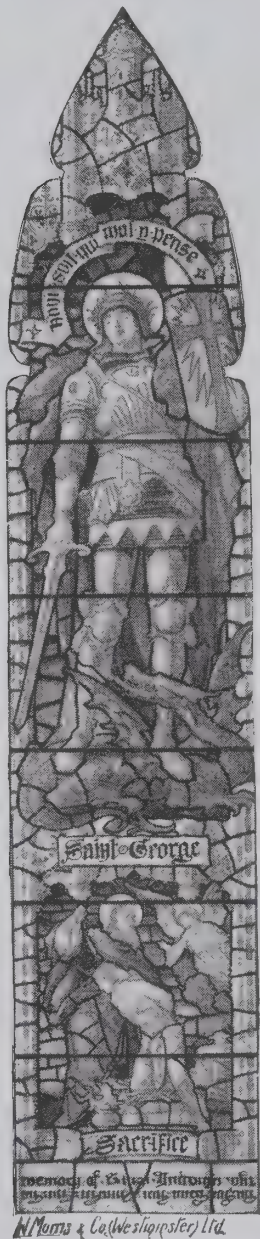
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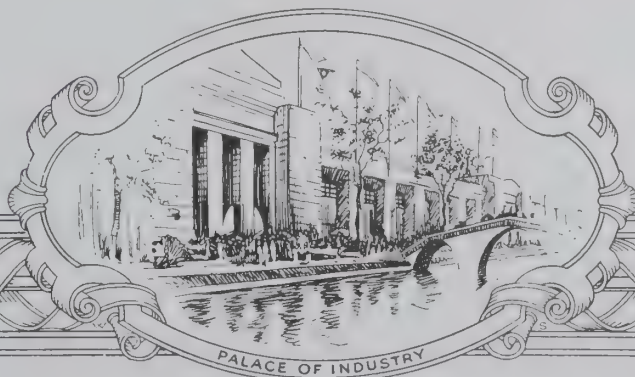
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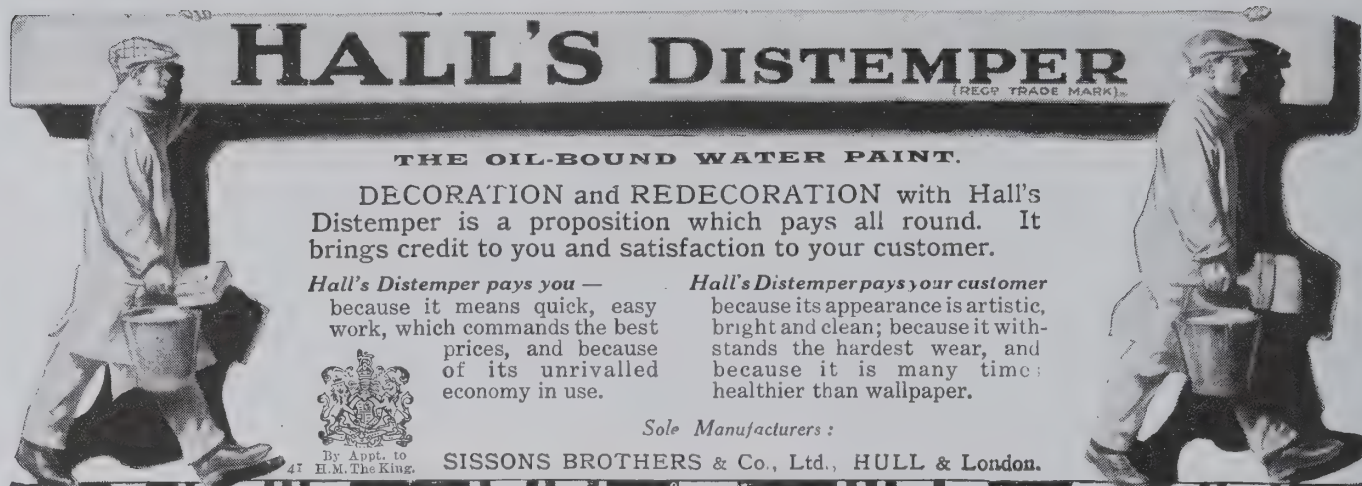
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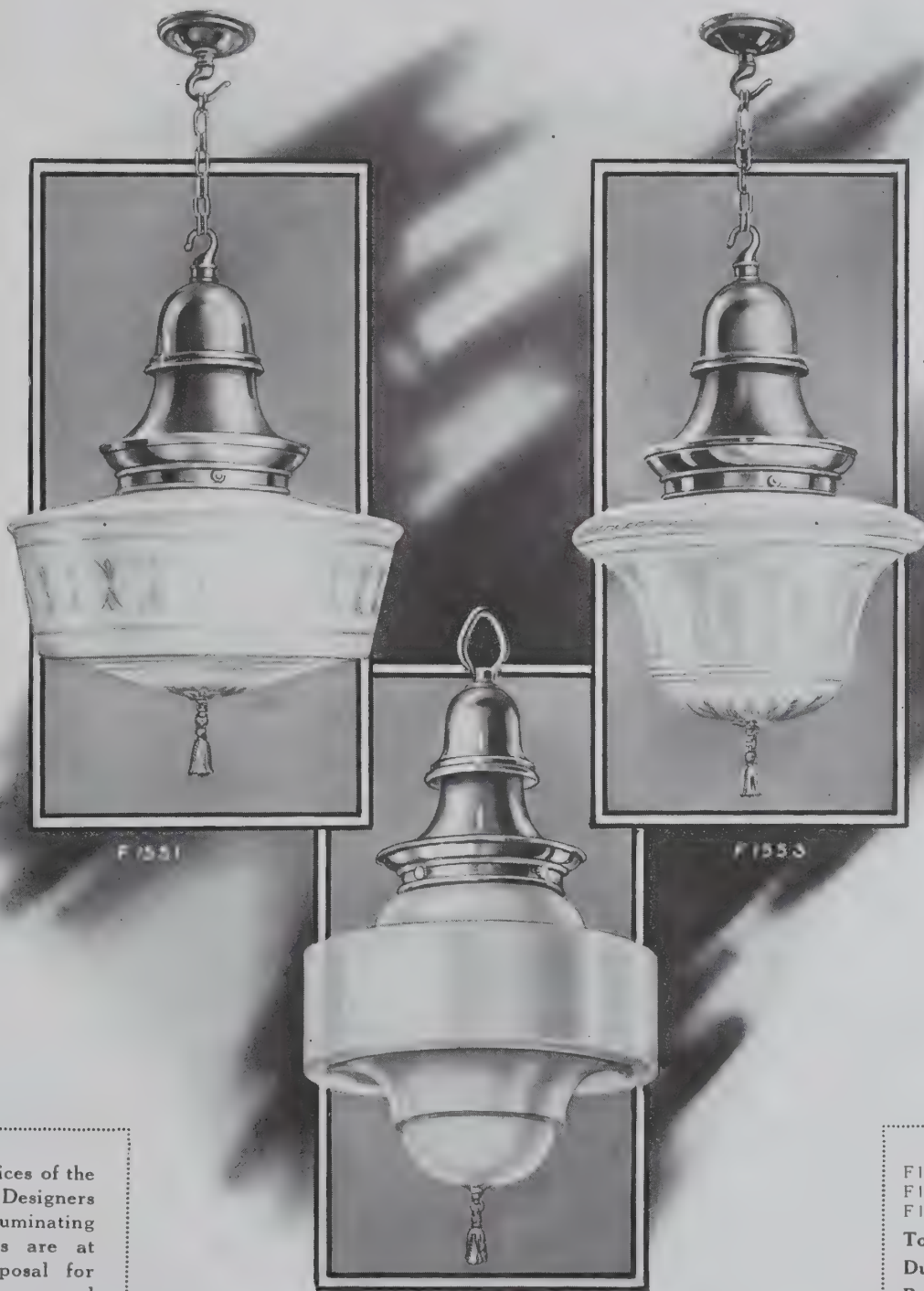
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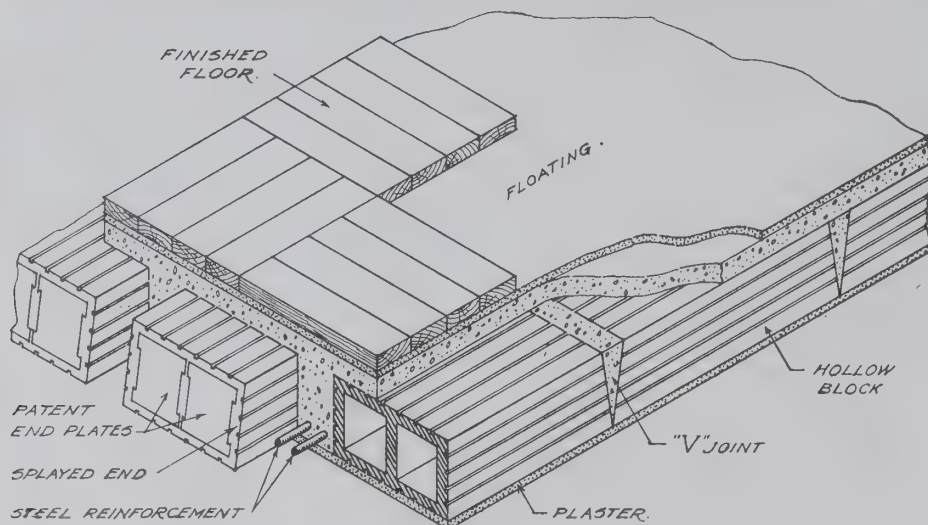
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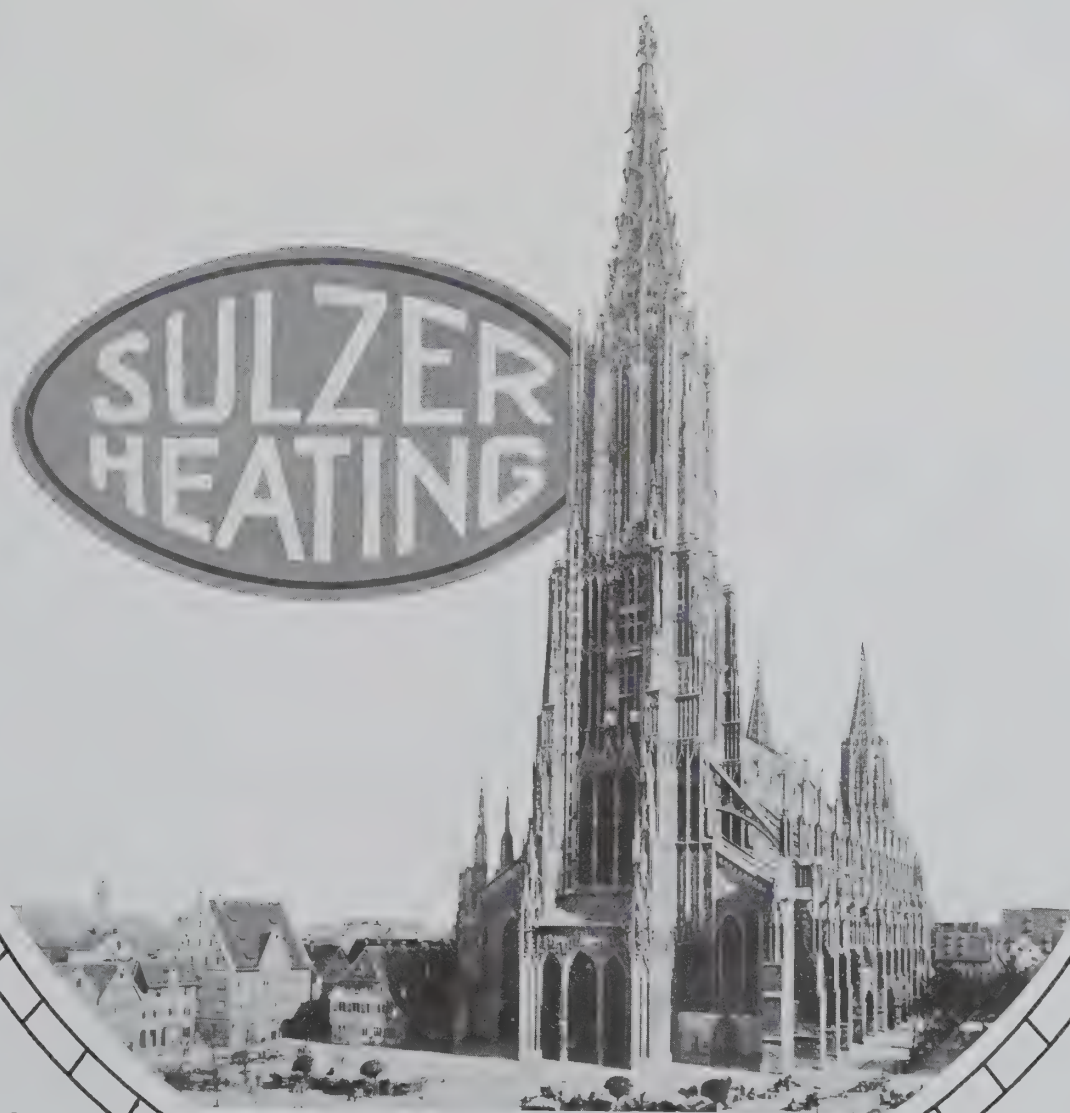
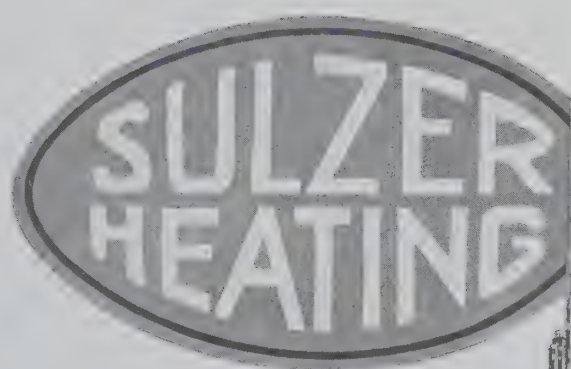
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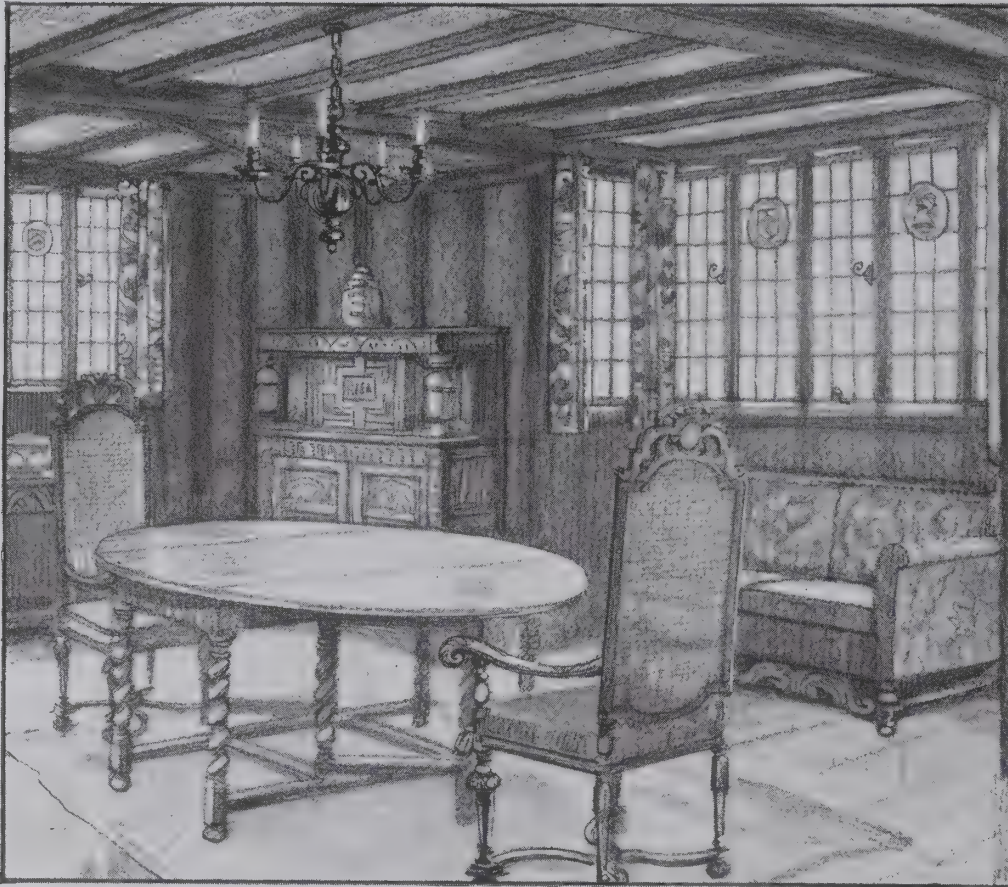
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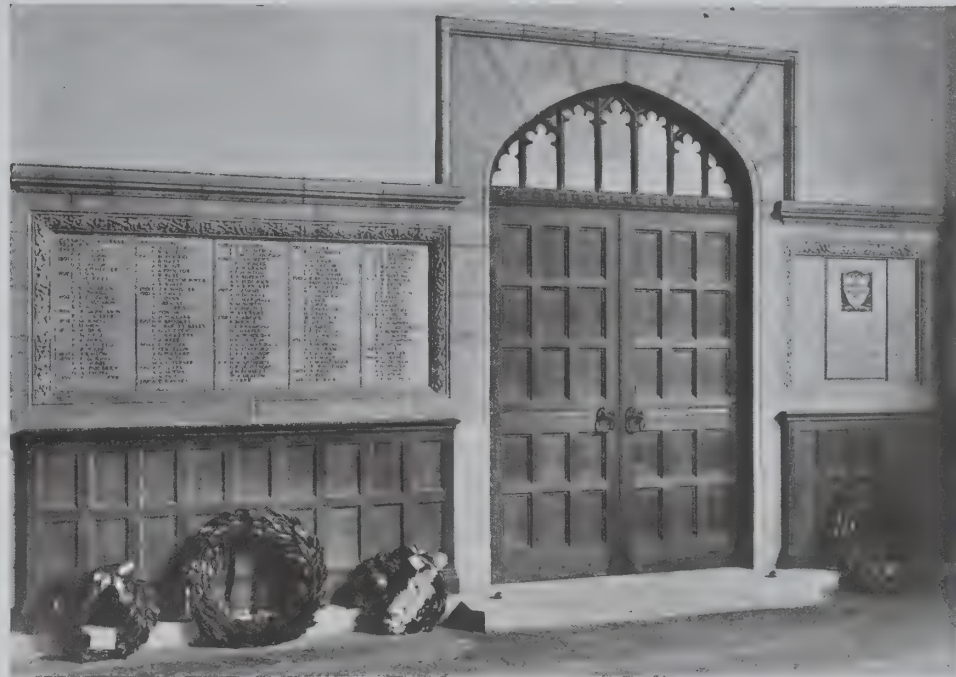
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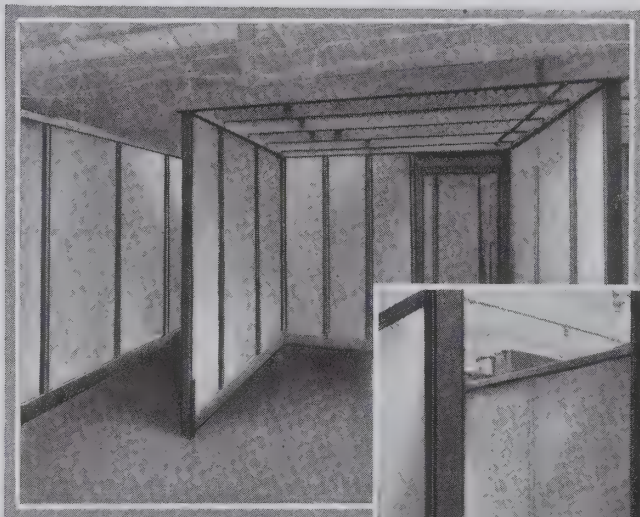
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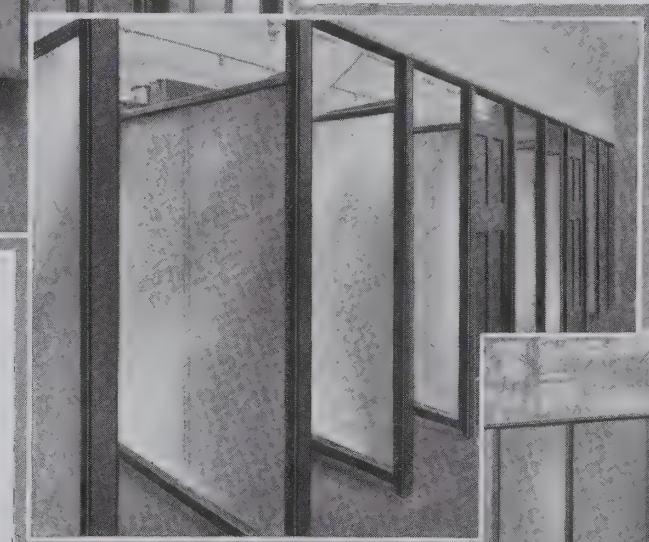
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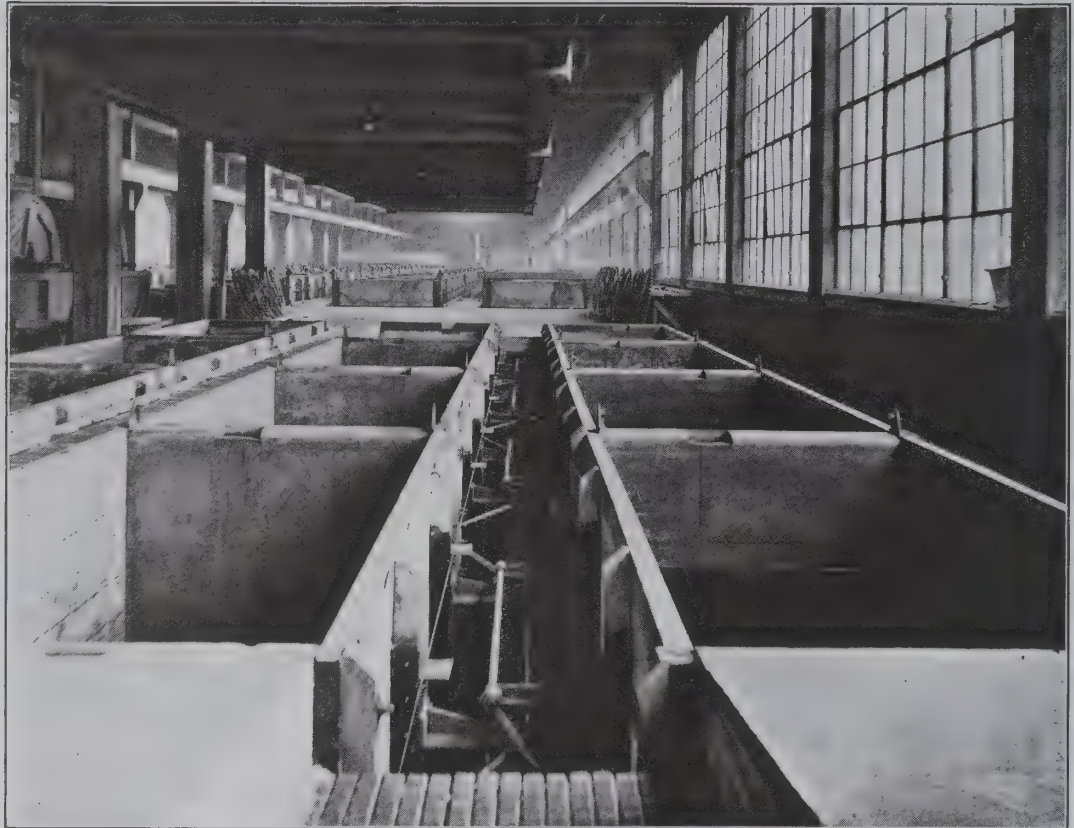
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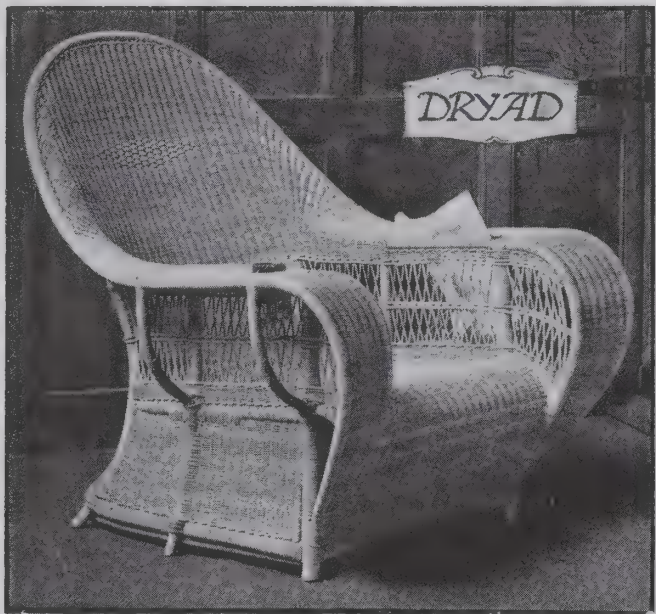
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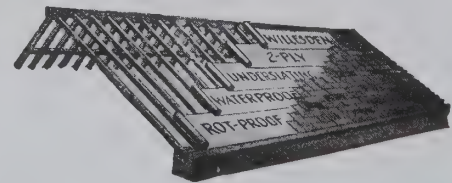
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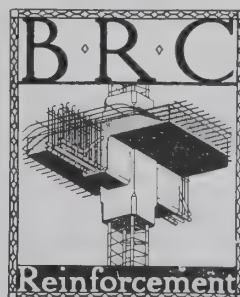
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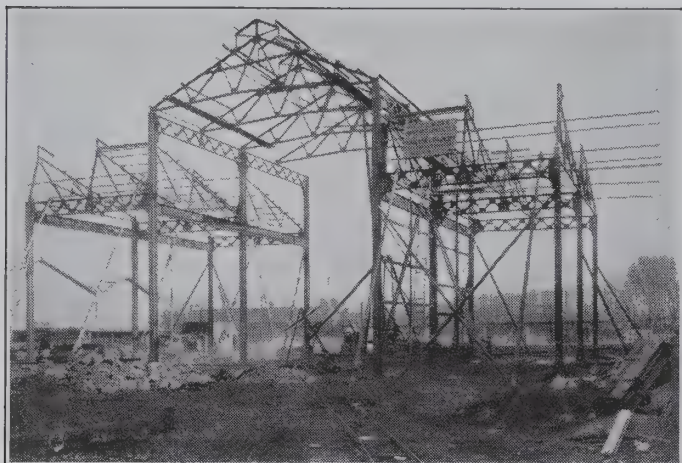
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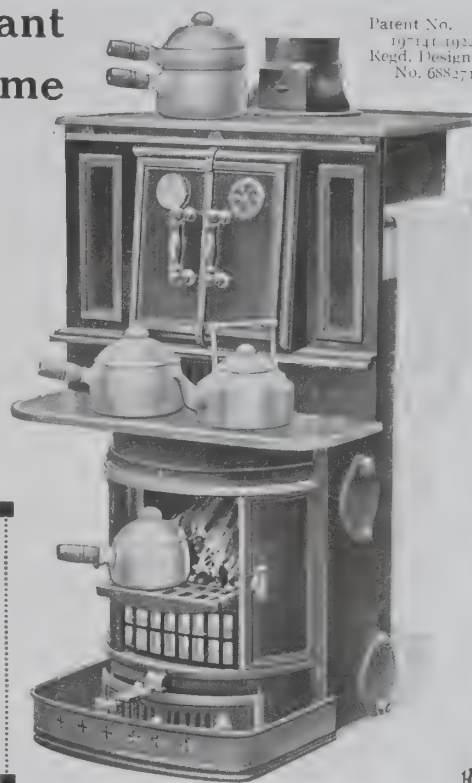
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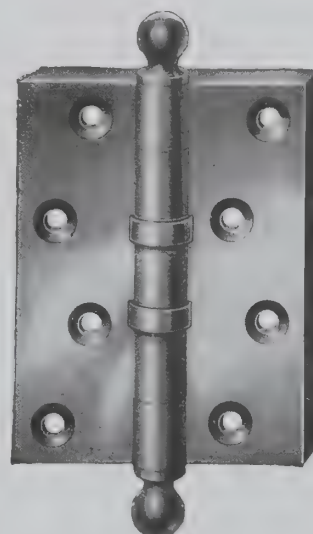
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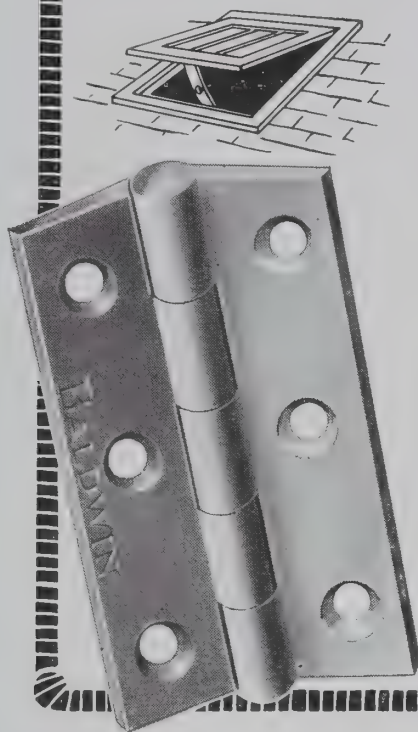
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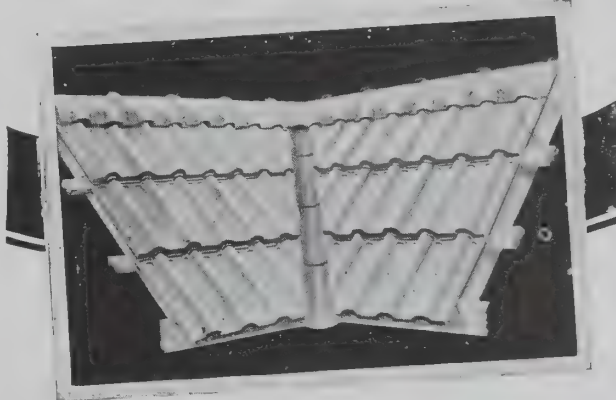
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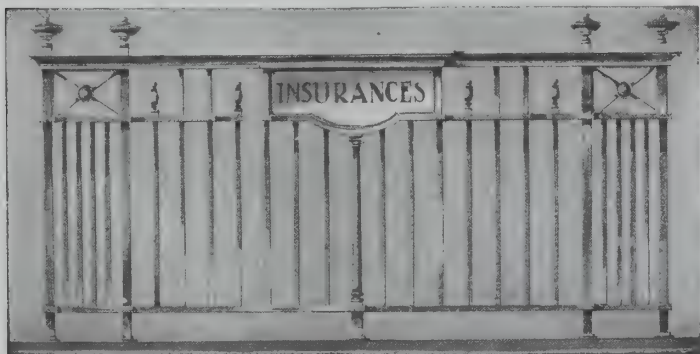
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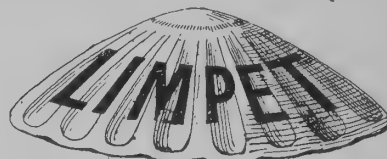
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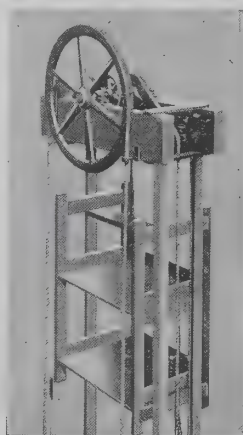
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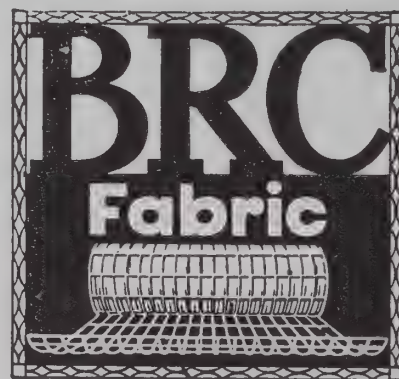
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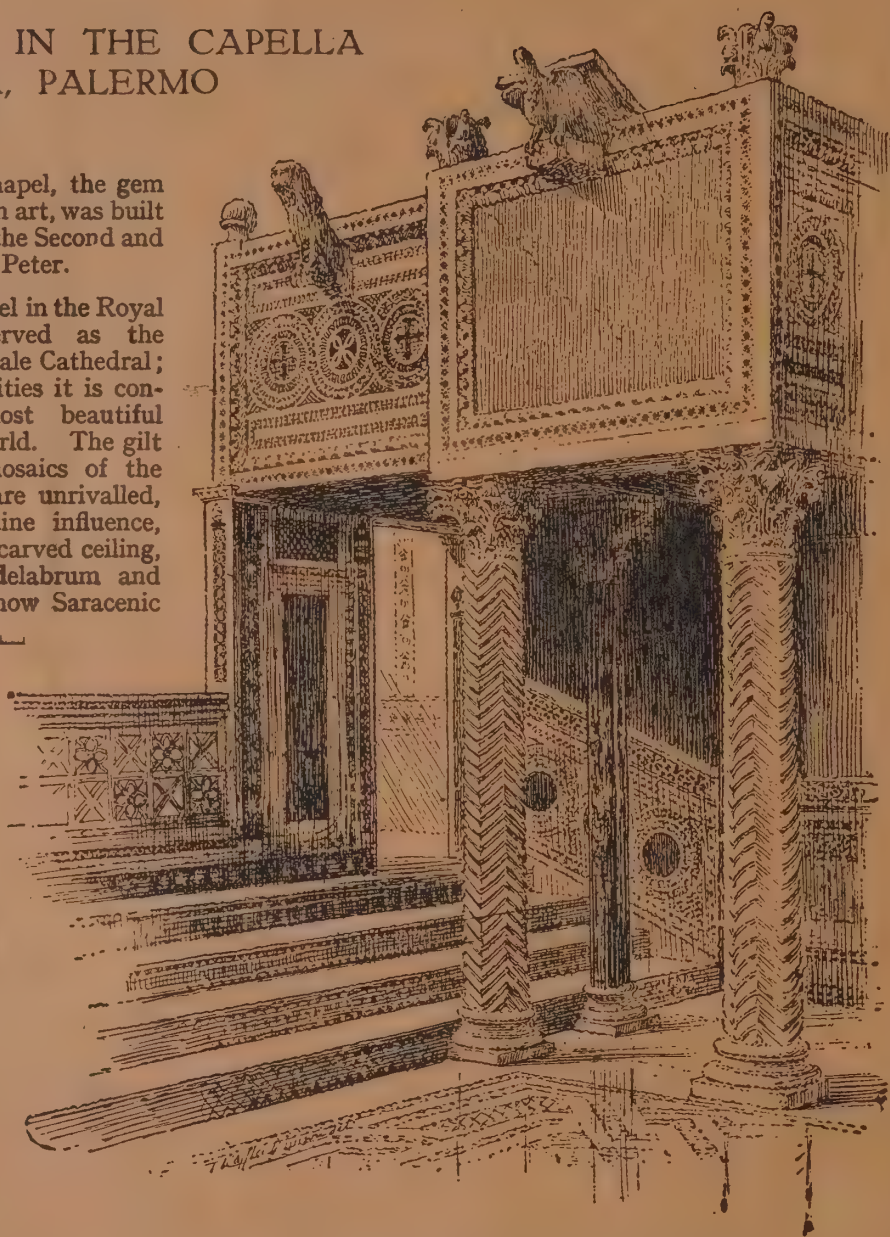
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